



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

2280
830.252



2

9280.930.252



HARVARD
COLLEGE
LIBRARY

By Harrison Gray

Boston, Jan. 1843.

AN

INTRODUCTION

TO THE

GRAMMAR OF ELOCUTION.

DESIGNED FOR THE USE OF SCHOOLS.

BY JONATHAN BARBER,

MEMBER OF THE ROYAL COLLEGE OF SURGEONS, LONDON:
LATE INSTRUCTOR IN ELOCUTION IN HARVARD UNIVERSITY.

SECOND EDITION REVISED AND IMPROVED.

BOSTON:
MARSH, CAPEN & LYON,

1836.

9280.830.252



HARVARD COLLEGE LIBRARY
GIFT OF THE
CONGREGATIONAL LIBRARY OF BOSTON
Dec 11. 1935

Entered according to Act of Congress, in the year 1834, by
MARSH, CAPEN & LYON, in the Clerk's office of the District
Court of Massachusetts.

PREFACE TO THE SECOND EDITION.

It is now six years since the first publication of my 'Grammar of Elocution.' The design of that work was to bring the system of Elocution into a compass fitted for the instruction to be given in our colleges and higher schools. At that time it was my intention to have followed it up immediately with another work, like this, the second edition of which is now offered to the public, whose object might be to introduce the study of the system in our common schools. Numerous engagements, however, concurred in preventing me, for some years, from fulfilling the original design.

It is gratifying to observe the increasing interest which both our colleges and schools are beginning to take in the subject of this little work. Dr. Rush's large and valuable work has some time since reached a second edition. The second edition of the Grammar is almost exhausted, and the circulation of both is continually extending in quarters where their effects cannot fail of being felt. The notice of our teachers, generally, begins to be directed to the system they contain, and this is all which its supporters desire for it.

The few pages of this work are not offered to the public as containing a complete *exposé* of the philoso-

phy of the human voice. It is intended, strictly for almost the youngest class of pupils who can be brought with any advantage to the study. For the *very youngest*, even greater simplification, especially as regards the selection of exercises for reading, will be necessary. This task, also, I hope ere long to be able to perform. Elementary instruction in Elocution must *commence* early, to be made fully useful. It cannot be *continued* too long, or followed out in its practical applications too thoroughly.

J. B.

CONTENTS.

	Page.
Preface,	3
Introduction,	9
CHAPTER I. On the Vocal Elements,	25
Tables for practice on do.	31
CHAPTER II. On the Elements of Expression,	39
CHAPTER III. On Pitch, Concrete and Radical,	41
CHAPTER IV. On Concrete Pitch, or Slide,	44
Tables for practice on the Simple Slides,.	50
CHAPTER V. Concrete Pitch, continued	50
Tables for practice on the Com- pound Slides,	54
CHAPTER VI. On Discrete or Radical Pitch,	55
CHAPTER VII. Do. continued,	59
CHAPTER VIII. On Force,	64
CHAPTER IX. Do. continued,	68
Radical Stress,	68
Tables for practice on do.	70
Vanishing Stress,	70
Tables for practice on do.	72
Compound Stress,	72
Median Stress,	73
Tables for practice on do.	73
CHAPTER X. On Quantity,	74
Tables for practice on do.	79

	Page.
CHAPTER XI. On Quality,	80
CHAPTER XII. On Accent,	83
CHAPTER XIII. On Analysis,	91
Conclusion,	102

EXERCISES.

SCORED.

I. Reply of Mr. Pitt,	104
II. St. Paul's defence before Agrippa,	106
III. On Sincerity. <i>Tillotson</i> ,	110
IV. On Happiness of Temper. <i>Goldsmith</i> ,	113
V. The Exile of Erin. <i>Campbell</i> ,	117
VI. Lucy. <i>Wordsworth</i> ,	120
VII. Paper.—A Conversational Pleasantry. <i>Dr. Franklin</i> ,	121

UNSCORED.

VIII. Battle of Hastings. <i>Lingard</i> ,	125
IX. Discovery of America, by Columbus. <i>Robertson</i> ,	129
X. The raising of Lazarus,	137
XI. The death of Eli,	140
XII. The Confession. <i>From the Episcopal Service</i> ,	143
XIII. Speech of Adams. <i>Webster</i> ,	143
XIV. Speech of Mr. Plunket on the Irish Union,	145
XV. The same, continued,	149
XVI. Speech of Mr. Burke, on the New England Whale Fishery,	152

	Page.
XVII. The discontented Pendulum. <i>Jane Taylor,</i>	154
XVIII. Knickerbocker's Characteristics of the New Englanders. <i>W. Irving,</i>	157
XIX. Casabianca,	161
XX. Gertrude. <i>Mrs. Hemans,</i>	162
XXI. Epistle to Joseph Hill, Esq. <i>Cowper.</i>	165
XXII. The Country Bumpkin, and the Razor seller. <i>P. Pindar,</i>	167
XXIII. Report of an adjudged case, not to be found in any of the Books. <i>Cowper.</i>	169
XXIV. The Modest retort,	171
XXV. Address to the Mummy in Belzoni's exhibition, London. <i>New Monthly Magazine,</i>	172

INTRODUCTION.

ELOCUTION is not yet fully admitted into the number of acknowledged sciences. A few years ago, indeed, there were hardly any to be found who would allow of its utility at all. A great change in this respect has been lately taking place ; but even now no small number continue to avow themselves unbelievers in it.—They seem to fancy that good speaking must, like honest Dogberry's reading and writing, 'come by nature ;' that he who possesses natural facility will of course speak well, while he who has it not is doomed to remain forever a mere bungler.

It is the more difficult to combat this idea, because, like most other errors, it contains a slight admixture of truth. In Elocution, as in every other science, natural talent is no doubt required for the attainment of *extraordinary proficiency*. There are many persons to whom it would be impossible to give any notion of its higher beauties, just as there are many who never can be taught to appreciate fully the sister arts of music, painting, or sculpture. There are even some who cannot be taught at all, just as there are some who cannot be brought to distinguish notes

in music, or colors in painting. Almost any one, indeed, may enter on a course of instruction in Elocution with at least as good a prospect of success as he could reasonably entertain in pursuing any other of the fine arts. What though none but the highly gifted can reach the first rank,—is this any reason why they alone should make the effort to escape the lowest? What though some two or three in the thousand cannot rise at all,—is this a sufficient reason why all the rest should lie down contented forever to conceal their natural defects by bearing them company? Singers and performers of great respectability are manufactured every day by study, from among the middle class of musical men. Why then, in an art which *all must practise*, well or ill, according as they may be proficient in it, (and such is the art of Elocution,) why, we ask, should not every one attempt, at least, to cultivate the powers he has, to their utmost?

But there are many persons, who, though they do not thus object to Elocution altogether, would yet, perhaps, in casting their eyes over the pages of this work or of the Grammar, denounce the system they contain, as much too complex for their learning. They prefer the old vague terms of rising and falling inflexion, to the precise nomenclature introduced by Dr. Rush.—His analysis they think too difficult of comprehension; and therefore they choose rather to employ undefinable words to convey undefined ideas. But this comparison of systems proceeds on a most unfair basis. Is one system really better than

another, merely because it gives the learner fewer names and scantier directions? Surely not. The only question we have a right to ask, is, *Which is the system of Nature?* When we have settled this point, our inquiries are ended. All we have to do is to submit to nature, to learn *her* system; for we may rest assured we shall never *make* a better.

Is it a fact that nature's systems are always simple? Let the theory of music serve as an example. Who that has ever studied it scientifically, with all its rules of time, accent, melody, harmony, discord, and expression, (and be it remembered that this is the only way to understand music so as to compose it) will ever apply to it the epithet of simple? Who would not smile at the folly of the tyro, who should ~~on~~ *that account alone*, decline its study? Who would not more than smile, if, after passing by the true and complex system of nature, he were to take up with some paltry and disjointed fractions of it, in hopes by their aid to make himself a musical composer with less labor? Nor is the case different in any of the other arts. To comprehend the laws of perspective, without which no rules can be given to direct to practical excellence in painting, requires an acquaintance with no small portion of the abstrusities of mathematics. The only way to overcome such difficulties, is to meet them where they are, not to endeavor to forget their existence.

It is on this ground that we take our stand in defending this system of Elocution. Simple or complex, it is the scheme of nature. The directions

which it gives are not a whit more refined than those which nature, carefully observed, presents to us. If those who object to them would submit to follow out this careful observation, instead of suffering their prejudices or idleness to contradict the experience of those who have done so, they would soon be convinced of the fact. Until this is done, the old empirical system will not fail to find supporters.

What one point, then, is there in this system, of which it can be said with truth, that nature does not recognise it? An anonymous critic, eminent no doubt in his own line, but far from an adept, as we venture to think, in Elocution, has objected, in a recent review of the Grammar, to the vocal elements, as they are enumerated at the outset. He tells us, that 'to utter the sounds of the consonants as distinct sounds' he holds 'to be an impossibility, and directions for doing so, and descriptions of them, to be not only futile but likely to endanger the formation of a habit of harsh utterance.' What, however, are we to think of the degree of attention with which this reviewer, who insists on the exclusive '*imitation* of nature,' has in reality observed her, when, confounding the sound of 'm' as heard in 'm-an' with the name of the letter '*em*,' he expresses, three lines after, his surprise that it should ever have been likened 'to the lowing of an ox?' What are we to think of the proportion which his habits of observation and reflection bear to those of witticism, when we find, three pages after, that he cannot see how Demosthenes could have learned the sound of the

trilled 'r' (in 'rapture') by imitating the dog, 'unless the dogs of ancient Greece spoke a language very different from the bow-wow-wow of the canine race of modern days?' Did he never, in any of his perambulations by day or night, hear the cheering sound of a 'canine' *growl*? Let any one explain in what way it is possible to say 'man' without actually giving, distinctly or indistinctly, as the case may be, the three sounds 'm' 'a' 'n,' and we will consent to strike out the consonantal elements from the table. Let any one show in what respect it can be better, for the purposes of ensuring distinct articulation, never to attempt their separate utterance, and we will recommend the pupil to take this easy method of avoiding too great harshness in his pronunciation: till then, we abide by what we think the scheme of nature.

Nor is the list of slides and waves, given in the two chapters on Concrete Pitch, in any degree imaginary. The difference between the slide on the word 'no, (I won't)' and that on 'who?' is a real one, and is made for real and definite purposes. It is easy to say the list given is a long one; it is not quite so easy to prove it too long. No one, we venture to assert, who will only listen once to each of those we have enumerated, will find any difficulty in perceiving that no two are alike, either in sound or meaning. No one, possessed of the musical talent required for the task, if he will take the pains to analyze them musically, will discover any inappropriateness in their names, or errors in their defini-

tions. Why then are we called on to reject them, and to be content with '*rising and falling inflections*,' words used now to express one meaning, now another, never defined, in fact wholly unintelligible? Till it can be shown that *two such terms* are in truth sufficient to designate intelligibly and without confusion all the multiplied combinations of radical and concrete pitch in speech, we cannot adopt them. Till the more precise arrangement given here and in the Grammar, is proved actually faulty ; till experiment fair and decisive has overthrown, what experiment alone originally discovered, we cannot consent to abandon it, however some may cavil at its refinements.

The same line of argument holds good on all the other points of the system as on these. The modifications of force and stress, the essential conditions of agreeable long quantity, the rules of accent, the principles of analysis, are all of them to be found in nature. We are not at liberty to reject or pass by any of them.

But it may be asked, Is nothing to be done, then, to render the study of Elocution easy? Are we, on account of the general difficulty of the way, to leave untouched the many stumbling-blocks which the road presents? By no means. All we say is, Let the road go really through the intended country. If the region be hilly, make the road as level as you can; but do not carry it through another district. Any thing that may be done to render easy the way of communicating truth, difficult or not, it will be well

to do. Any departure from the real truths of a science, to something else more specious, is mere trifling; it is worse than trifling; it is deception. Whether or not all that can be done in this respect has really been accomplished, in the Grammar and in this work, is another question, which it is not competent for their author to decide. The utmost he can do, is, to acknowledge the attempt.

But still there may remain a separate objection to the peculiar design of *the present work*. Is it not impossible to teach young children an art, which, on our own showing, is so far from being the simple, straight-forward affair, contrived in the old books of Elocution? Why not be content with the endeavor to make young men good speakers, without thus forcing the task on the attention of the child? The answer is a simple one. It is in childhood that bad habits of delivery are least deeply rooted, that the voice is found to be most flexible, and best fitted for improvement. As the pupil advances in years, his bad habits are all the while increasing in number and in force; and the effort requisite to overthrow them is consequently becoming in the same proportion more severe. Practise the child on a course of exercises fitted to prevent him from ever falling into these mistakes, teach him that certain ways of speaking convey always certain meanings, make him read and talk with a constant reference to this knowledge, and you will have gained a most important point. The great source of difficulty will be then removed. You will have the child thus previously trained com-

paratively free from faults in his elocution, and therefore ready, as he grows older, to appreciate and attain the highest excellencies of speech. Indeed, till some such means be generally resorted to, we know not how a fair trial can be made of the utility of instruction in Elocution: As long as men are left for twenty years or more, to acquire without restraint any defects of utterance they may chance to pick up, it will continue next to impossible even to reform their faults, by a few months only of study and practice. The earlier the required preparation is begun, the further may the after process be pushed.

And all this can be done, nay, is done, in the kindred art of music. All the mysteries of musical science are now actually in process of communication to large classes of mere children in this very city. These children have nothing of importance left unexplained or unpractised. They are exercised in the most thorough and elementary manner, beginning at the very rudiments, and proceeding regularly through the whole,—no part of the system being left till fully mastered.—The success of this plan, as we need not say to any who have ever attended Mr. Lowell Mason's juvenile classes, is surprising. The performances of the children are correct and tasteful, their acquaintance with the principles of the art they practise, astonishing. And all this is done with no great labor to the pupil, and with no great loss of time to the teacher. The entire secret lies, in attending strictly to *one thing at a time*. This great principle of the Pestalozzian system, we have en-

deavored to extend to the course of exercises directed in this work.

Nor is it in music only, that the application of this principle has been found of such signal benefit to the young. All the superiority of the modern improvements in education, over the old plans which they have superseded, may be traced to their adoption of it.—The system of mental arithmetic, for example, contained in the very valuable arithmetical works of Mr. Colburn, is based entirely on it. The unprecedented success which has followed their introduction into almost the earliest schools in the country, is an unanswerable argument in its favor.

So much then for the objections which may be brought against the utility of the early course of practice which we recommend in Elocution. We may now ask in return, Is not the study of the last importance? We have shown already, that it is only by beginning our instruction in this department early, that we can hope ever to reap its full advantages. It may now be added, that the department itself is not by any means a merely optional one. Music and the other fine arts, however pleasing, and even sometimes useful, are yet far from being essential to a man's success in life.—They are accomplishments, elegant indeed, and well worth considerable trouble in attaining, but still nothing but accomplishments. But with Elocution every man must have to do. It is an essential part of every body's business. To some it may no doubt be of more consequence than to others ; but to all it must be, one day or other,

an object of *some* consequence.—And if every one must on occasion be repeatedly called to read and speak, under circumstances which may render it to their interest to do it well, is it not advisable that every one should take that course, by which alone they can reasonably hope to insure the power, whenever it may be wanted?

There are two circumstances connected with this mode of teaching Elocution, which, as they are very commonly lost sight of, it may be well to notice. The first is, we do not profess to have invented *a way*, by studying which a man *may* speak well when he tries. Our object is to show the pupil *the way, the only way*, in which he or any body else *can* speak effectively.—The modes of expressing feeling, which we have enumerated, are all natural, the very same which every one has to use, in order naturally to express them. How then can a knowledge of them make a man's delivery artificial?

The second point is, that we do not direct the pupil to be thinking of his Elocution, at the time when he may be really engaged in public speaking. It is a point on which we insist, as strenuously as the opposers of our system can, that any one who does ~~so~~ give attention to delivery, will be formal and artificial. A man's whole soul must, all the time he is speaking, be devoted to his subject, in order that he may perfectly understand and thoroughly feel what he has to say. If for a single sentence his attention wander from the matter to the manner, his ability to do it justice will be materially diminished. But what

of this? A man may surely so practise his voice before he comes to speak, as to feel justly confident, that he can never fail to express by it the very shade of feeling which he wishes to communicate. It is to the attainment of this excellence, by previous labor, that we urge the student of our system. The accomplished fencer never bestows a thought on his thrusts and parries, at the time when he is engaged in the performance of his most difficult feints. The orator does not call to mind the canons of the rhetorical art, which he has learnt years before, and to which his practice is yet all in strict conformity. Is it impossible or unwise to do the very same in respect of Elocution, which all acknowledge should be done in every other department?

The mode by which we propose to accomplish our object is, strictly and exclusively, that of *previous practice*. A few remarks on the nature and extent of the practice required, will be all we shall offer to conclude this apology for Elocution.

Delivery naturally divides itself into two distinct branches,—the correct and elegant utterance of all the sounds or words, to which a meaning has been given by conventional agreement, and the appropriate expression of the feelings of the mind by those means which nature has provided, and which she has rendered equally necessary to all her subjects. For example,—if we wish to repeat the sentence, ‘Thou art the man,’ in a proper manner, we shall have to direct the attention, first to the articulation of the words, and next to the expression of the meaning.

Any mispronunciation of the words, will be an offence against the conventional authority, which has settled and imposed them. Any erroneous communication of the meaning, will be the result of a departure from the *natural* canons of delivery. A sentence like the one just given will admit of many meanings, according as the natural elements of expression may be used by the person who reads it. We may make it wholly unemphatic, or, if we please, we may speak it as a positive denunciation. It may even be made a question, 'Thou art the man?' and the question may have any degree of earnestness we may like to give it. It may be read angrily or sorrowfully. It may have the attention directed to any one of the words in it at pleasure: '*Thou* art the man,' 'Thou *art* the man,' &c. Any of these changes, (and they are a few only of those which might be enumerated,) are to be effected entirely by the natural modes of expression by the voice and gestures.

The first step, then, in the gymnastics of Delivery is the acquisition of a perfectly distinct articulation; the second is the obtaining a command over all the other functions of the voice, and over those motions of the body which are useful in supporting their effect. Elocution, in its common sense, does not include the last mentioned item. This is referred to under the head of Gesture. In this work, nothing is said of it. The pupil may be referred, after he has mastered the purely elocutionary system given here and in the Grammar, to another little treatise of

mine expressly on this subject, which will, I am satisfied, prove useful to any who would put this last finish to their mode of delivery.

With respect to the precise character of the illustrations and exercises contained in the succeeding chapters, it may be of use to add one or two hints to those persons who may honor them by employing them in their teaching. If we are not mistaken, there will be found very few, if any, sentences in the body of this little book, which the pupils will not do well to *understand* and *learn*. The explanations may not perhaps be in every case of themselves sufficiently copious to meet the intelligence of some children. They have all been written with a view to careful recitation, and the great effort has throughout been to condense them. Wherever it may be found necessary, the teacher should enlarge on them till they are clearly understood. *Nothing* can be gained without this. The selection of examples, by which to illustrate the various movements of the voice, has proved no easy task. It has been made on the principle of always giving the pupil trial sentences, of such a character that their meaning should be readily perceived, and their proper intonation recognized. A greater number might have been advisable, in order to suit the different capacities of various individuals ; but such an attempt would have increased the bulk of the work, beyond its reasonable limits. The teacher's ingenuity must be tasked to invent more, on the pattern furnished him. The degree to

which he will be called to exercise it, will be decided by the talents of his class. No movement of the voice should be passed by, till the pupils have obtained a perfect perception of its sound and uses. In many cases, one example may suffice ; in others, several may be needed.

Another point, which must not on any account be lost sight of, is the careful practice of *all the prescribed exercises*. Practice is the sine qua non of Elocution. If in any department of it, it be omitted, or even slurred over, the inevitable result will be failure. The pupil may have learnt the explanations, and understood them ; he may have listened to, and laughed at, the examples ; but if he have not practised all the exercises, till he has overcome their difficulties altogether, his own delivery will be but very little improved, however much he may have increased his power of criticizing others.

In this practice of the exercises, many advantages will be found to result from requiring the whole class, however large, to go through all its exercises *in concert*. Where time allows, it may be well, perhaps, for single scholars in turn to follow the teacher's voice, *before* the class make the attempt together ; but the final concerted movement ought never to be dispensed with. In classes of any size, it is the only way to bring the scholars into any real exercise of the voice under the teacher's correction, for no amount of time will suffice to allow every pupil in his turn to utter separately all the sounds required for the

due training of the voice. In the earlier stages of this training, the pupils will also be found to speak out far more boldly and correctly in concert, than they can be made to do alone. When they have arrived at that stage at which reading forms part of their employment, they will also be obliged by it to keep time, in other words to mind their stops, much better than they otherwise could be. A little practice on the part of the teacher will enable him to correct quite as effectually any error made by individuals, under this system, as under the other.

For the sake of giving variety and interest to this process of elementary drilling, it may be well to relieve it somewhat with reading, almost from the beginning. The pieces given in this book may serve as a first selection. They are of very different characters, selected to exemplify all, or nearly all, the different species of reading. It is not intended that the scholars should merely read them through, in the ordinary fashion of schools. This exercise, like all the others, must be *thoroughly* practised. Attention should always be especially paid to those points to which the other exercises of the class for the time being refer, whether it be to the rightly sounding all the vocal elements, or to the use of pitch, accent, or any other of the elements of expression. When the class have gone through all, or the greater part, of their regular drilling on these several elements, they ought to be exercised with even *greater* care in their readings. Every sentence should then be separately

analyzed, and the scholars should be required to say what intonation they think the precise idea to be conveyed demands. When this point is decided, let the sentence be read, and repeated till its intonation has become familiar ; and then, when every sentence in the piece has been thus gone over, the whole may be taken up together with advantage. The old mode of school reading and declaiming is perhaps worse than useless.

In all these exercises, whether on the elements and their combinations, or on the reading of sentences, it is important that the teacher should lead the class in every step of their progress, by repeating or reading whatever he requires of them, before calling upon them to do it. This he must continue to do, till he finds them fully competent to perform their exercises without his leading. The farther he can place himself from his class during their exercises, the more complete will be the effect of the exercises in giving clearness and distinctness to the pupils' utterance.

On these principles the author of this little work has uniformly conducted his instruction. Perhaps he may be authorized, without undue presumption, to recommend the adoption of his course to others.

INTRODUCTION

TO THE

GRAMMAR OF ELOCUTION.

CHAPTER I.

ON THE VOCAL ELEMENTS.

By the word element we mean anything which cannot be subdivided. Thus, in chemistry, any substance which is simple, and cannot be divided into others, is called an element.

In Elocution we mean by elements, *sounds*, or *qualities of sound*, which we cannot divide or render simpler. These are of different kinds. There are the simple sounds, of which words are made up, and which we call *vocal elements*; and there are also those simple sounds, or qualities of sound, by which expression or meaning is given to our words, and which are called the *elements of expression*.

The first kind of elements are those which we call the vocal elements. In order to speak well, it is first of all necessary to pronounce correctly. Now there is only one effectual way of learning to pronounce distinctly every word in a language; and that is, to acquire by practice the power of giving every

simple sound, of which these words may be made up.

Suppose we take the word 'matter,' to explain what we mean by these simple sounds. Most persons perhaps would think it was made up of only two sounds—'mat,' and 'er.' These, however, are not either of them simple sounds, because, as may be easily shown, they can be themselves divided. In the syllable 'mat,' the first sound heard is 'm,' produced by closing the lips in a particular manner; the second is that of 'a' in the word 'a-t:' the third is that of 't' in the word 't-ake.' In the second syllable, 'er,' we have two sounds, 'e,' as in the word 'u-nder,' and 'r' as in the word 'oa-r.'

In this word it so happens that the vocal elements are almost the same in number with the letters. This is not, however, always the case. In the word 'straight,' the vocal elements are 's' (as in 'hi-ss'), 't,' 'r,' (as in 'r-ow'), 'a' (as in 'a-le'), and 't'. The letters 'igh' have no corresponding sounds.

The same letter in different words often stands for very different vocal elements. The sounds heard at the beginning of the words, 'a-le,' 'a-ll,' 'a-rm,' and 'a-t,' are all represented by the letter 'a.' In like manner, one element is often represented by different letters. The sound at the beginning of the words, 'ea-rl,' 'I-rving,' and 'u-nder,' is exactly the same, though it is written in three different ways. In a perfect alphabet, every sound would have its own letter, and every letter its own sound; but as ours is not a perfect alphabet, we must be content to remember the difference between a vocal element,

or simple sound, and an alphabetic element, or letter.

If now we look back again to the first example, 'mat,' we shall see that the three elements which compose it are very unlike one another. The sound 'a' is made with the mouth and throat open, and may therefore be pronounced as loud and full as the voice will admit. The element 'm' has the lips closed, and the sound confined. We cannot give it as much force or fulness as the other. The last element, 't,' has a sound like that which we should use in whispering either of the others.

Those elements, which like 'a' may be sounded with the mouth and throat entirely open, are called 'tonic elements.' The alphabetic elements, or letters, used to represent them, are called 'vowels.'

Those elements, which like 'm' are sounded with any part of the mouth closed, are called 'subtonics.' Those which like 't' have in addition the whispering sound, are called 'atonic.' The subtonic and atonic elements are represented by those letters which we call consonants.

The tonic elements used in the English language are 14 in number. Of these, 8 may be sounded long, the other 6 must be pronounced short.

The 8 long tonics are,

- | | |
|-----------------------|---|
| 1 ee, as in the words | <i>ee-l, m-e, ea-t, bel-ie-ve</i> |
| 2 oo, | <i>oo-ze, m-o-ve, tr-ue, l-u-te</i> |
| 3 a, | <i>a-le, ai-r, pr-ay</i> |
| 4 a', | <i>a-ll, l-au-d, l-o-rd, aw-ful</i> |
| 5 a'', | <i>a-rm, l-au-nch, a-fter</i> |
| 6 o, | <i>o-ld, n-o, oa-k, ow-n</i> |
| 7 ou, | <i>ou-r, v-ow</i> [st-ye |
| 8 i, | <i>i-sle, l-ie, th-y-me, beautif-y,</i> |

The six short tonics are,

- | | |
|--------|--------------------------------------|
| 1 i', | as in the words i-t, w-i-ll, beaut-y |
| 2 u, | p-u-ll, f-oo-t, w-o-lf |
| 3 e, | e-dge, m-e-t, h-ea-d |
| 4 o', | o-bject, n-o-t, o-live |
| 5 a'', | a-t, m-a-n [u-nder, mann-a |
| 6 e', | h-e-r, h-ea-rd, f-i-rm, w-o-rd |

It may be observed that the first four of the long tonics answer very nearly, if not exactly, to the first four of the short ones. The word 'eat,' (ee-t) shortened, becomes 'it,' (i'-t). The sound of 'ooze' (oo-z) becomes that of 'foot,' (f-u-t) ; 'age' (a-dzh) is changed to 'edge,' (e-dzh), and 'all' (a'-l) into 'ol,' (o'-l).

Of the eight long tonics, only two are really monothongs, i. e. only two end with the same sound as that on which they begin. These two are placed at the head of the list ; 'ee' and 'oo.'

The other six are diphthongs ; i. e. they begin on one sound, and end on another ; thus,

a and i end on the sound ee				
a'	a''	"	"	e'
o	ou	"	"	oo

These *diphthongal elements* are to be distinguished from the diphthongs, as they are commonly reckoned in grammar. They consist, it is true, of two sounds ; but then the first of them cannot be given without the second, though the second may be sounded apart from the first. The sounds 'ay,' 'oy,' or 'eu,' as in 'feudal,' (f-eu-dal) which might be called diphthongs in grammar, are not to be so considered in elocution, because they consist each of them of two

perfectly distinct sounds, either of which may be sounded by itself. Thus, 'ay' is made up of a" and i', 'oy' of o' and i' and 'eu' of i' and oo.

The subtonic elements are 15 in number.

1 b,	as in the words <i>b</i> -old, <i>b</i> -ul- <i>b</i> , El- <i>be</i>
2 d,	<i>d</i> -are, ha- <i>d</i>
3 g,	<i>g</i> -ive, ha- <i>g</i>
4 l,	<i>l</i> -ow, a- <i>ll</i>
5 m,	<i>m</i> -ine, ai- <i>m</i>
6 n,	<i>n</i> -ot, ow- <i>n</i>
7 ng,	si- <i>ng</i>
8 r,	ai- <i>r</i> , oa- <i>r</i>
9 r',	<i>r</i> -ow, <i>r</i> -uin, b- <i>r</i> -ow
10 v,	<i>v</i> -ow, sa- <i>ve</i> , li- <i>ve</i> , <i>ph</i> -ial
11 w*,	<i>w</i> -ot, <i>w</i> -ent
12 y,	<i>y</i> -et [X-erxes]
13 z,	<i>z</i> -one, ha- <i>ze</i> , song- <i>s</i> , rai- <i>se</i> ,
14 th,	<i>th</i> -en, soo- <i>the</i> , smoo- <i>th</i>
15 zh,	a- <i>z</i> -ure, preci- <i>si</i> -on

The atonic elements are 9 in number.

1 p,†	as in the words <i>p</i> -ull, ha- <i>p</i> , a- <i>pe</i>
2 t,	<i>t</i> -ake, sa- <i>t</i> , la- <i>te</i>
3 k,	<i>k</i> -ind, loo- <i>k</i> , c-ow, a- <i>che</i> , lo- <i>ck</i>
4 f,	<i>f</i> -ace, i- <i>f</i> , o- <i>ff</i> , <i>ph</i> -ysic, lau- <i>gh</i>
5 wh,	<i>wh</i> -at, <i>wh</i> -en
6 h,	<i>h</i> -it, <i>h</i> -orse
7 s,	<i>s</i> -aw, hi- <i>ss</i> , era- <i>se</i>

* These two subtonic elements, *w* and *y*, can scarcely be distinguished in sound from the tonic elements, *u* and *i'*. Perhaps they are really nothing more than the very shortest possible sound that can be given to those elements.

† The three atonic elements, *p*, *t*, and *k*, cannot be uttered audibly by themselves. They will require some other element to be sounded with them, *p*-i, l-*p*, *t*-s, a'''*t*-, *k*-l, l-*k*, o'-*k*. It does not signify whether the other element be a tonic, a subtonic, or even any *other* atonic. The union of *any* other element will enable us to sound them clearly enough.

8 th',	<i>th</i> -ink, ear- <i>th</i>	[ous, na- <i>ti</i> -on
9 sh,	<i>sh</i> -ake, har- <i>sh</i> ,	o- <i>ce</i> -an, gra- <i>ci</i> -

There are several combinations of these elements which may be easily mistaken for simple sounds; e. g.

The combination d-zh in the words <i>j</i> -oy, a- <i>ge</i> , stran- <i>ge</i>		
t-sh	<i>ch</i> -ur- <i>ch</i> ,	<i>ch</i> -ance
g-z	<i>e</i> -x-ample,	<i>e</i> -x-empt
k-s,	ve- <i>x</i> ,	ta- <i>x</i>
k-w	<i>qu</i> -een,	<i>qu</i> -antity

The pupils must be exercised in repeating all these elements SEPARATELY, as well as in the words in which they are exhibited, until each of them can be sounded correctly and with ease. After this practice is completed, let them proceed to the following tables. The first contains a number of words which from some cause or other are frequently mispronounced. These should be all gone over very carefully, the pupils being required to sound all the vocal elements which every successive word contains; or, in other language, to spell out, not the letters, but the elements of which it is made up. When the right spelling has been given, let the whole class be required to sound the *word*, the teacher stopping and correcting any who may pronounce it wrong. A good many of the words at the beginning of the table are spelt in their elements, to serve as an example of what is to be done with the others.

The second table contains all or most of the combinations of the subtonic and atonic elements admissible in the English language. These must be gone over in the same manner; the class first sounding after the teacher each of the component elements by

itself, then the combination as written in the first column, and last of all, the word or words given to exemplify its use. The third table contains a number of *sentences* of difficult utterance. These also must be read with the same care, until the whole class can repeat them all, without apparent effort, and *without mistake or hesitation*.

The importance of attaining a complete command over the use of the vocal elements is so great, that no part of these exercises must, *on any account*, be omitted. It will be well, however, in order to relieve the tedium of too great sameness of repetition, to diversify, as much as may be found convenient, the practice of the different tables with one another.

TABLE I.

God	<i>g-o'-d*</i>
Lord	<i>l-a'-r-d</i>
wants	<i>w-o'-n-t-s</i>
orbs	<i>a'-r-b-z</i>
offal	<i>o'-f-e'-l</i>
awful	<i>a'-f-u-l</i>
nostril	<i>n-o'-s-t-r'-i'-l</i>
whelmed	<i>wh-e-l-m-d</i>
delft	<i>d-e-l-f-t</i>
bulb'd	<i>b-e'-l-b-d</i>
bulbs	<i>b-e'-l-b-z</i>
strength	<i>s-t-r'-e-ng-th'</i>
stretch	<i>s-t-r'-e-t-sh</i>
stretch'd	<i>s-t-r'-e-t-sh-t</i>
offering	<i>o'-f-e'-r'-i'-ng</i>
thumbscrew	<i>th'-e'-m-s-k-r'-oo</i>
whisps	<i>wh-i'-s-p-s</i>
rhythm	<i>r'-i'-th'-m</i>

* The elements marked in *italics* are those which are most likely to be left out or mistaken.

TABLE I.—*Continued.*

christmas	k-r'-i'-s-m-e'-s
terrible	t-e-r'-i'-b-l
impossible	i'-m-p-o'-s-i'-b-l
wafts	w-a''-f-t-s
attempts	a'''-t-e-m-p-t-s
traitor	t-r'-a-t-e'-r
pray	p-r'-a
wreath'd	r'-ee-th-d
wreaths	r'-ee-th'-s
sprightly	s-p-r'-i-t-l-i'
through	th'-r'-oo
filch	f-i'-l-sh
amiable	a-m-i'-e'-b-l
brow	b-r'-ou
scream	s-k-r'-ee-m
screech-owl	s-k-r'-ee-t-sh-ou-l
breadths	b-r'-e-d-th'-s
hedged	h-e-d-zh-d
bulge	snail
fall'st	urged
false	Humphrey
entombed	capable
hang'd	respectable
songs	example
harp'd	apple
bursts	trumpet
search'd	triumph
thistle	burnt
thorough	misrule
swerved	sub-prior
swivel	thanksgiving
travels	uproar
muzzle	drawler
spasms	swamps
fetch'd	vex'd
masks	troublesome.

TABLE II.

Bd, bdst	sob-b'd, pro-b'dst
bl, bld, bldst, } blz, blst }	a-ble, trou-bl'd, disa-bl'd'st, am-ble, trou-bl'st
br'	br-ow, br-and, br-eastplate
bz	ro-bes, ro-bs
bs, bst	a-bs-tract, so-b'st, pro-b'st
Dl, dld, dldst, } dlz, dlst }	can-dle, han-dl'd, fon-dl'd'st, a-ddles, pa-ddl'st
dr'	dr-ive, dr-ought, dr-aft
dz	a-dze, dee-ds, po-ds
dzh,* dzhd, } dzhdst }	he-dge, lo-dg'd, do-dg'd'st
dst	a-dd'st, ha-dst, sai-dst
dth', dth's	brea-dth, wi-dths
Gd, gdst	bag-ged, brag-g'd'st
gl, gld, gldst, } glz, glst }	gl-isten, man-gl'd, hag-gl'd'st, o-gles, bog-gl'st
gr'	gr-ove, gr-oat, gr-ot
gz	pi-gs, fo-gs, la-gs
gst	wag-g'st, brag-g'st
Lb, lbd, lbz	E-lbe, bu-lb'd, bu-lbs
ld, ldz	he-ld, ho-lds
ldzh, ldzhd	bu-lge, bi-lged
ldst	so-ld'st, he-ld'st
lm, lmd, lmdst } lmz, lmst }	e-lm, whe-lm'd, whe-lm'd'st, rea-lms, unhe-lm'st
ln	fal-l'n, swol-'n
lv, lvd, lvdst } lvz, lvst }	she-lve, de-lv'd, de-l'v'd'st, she-lves, de-lv'st
lz	ee-ls, ro-lls, te-lls
lp, lpt, lptst, } lps, lpst }	whe-lp, he-lp'd, he-lp'd'st, A-lps, he-lp'st
lt, lts, ltst	sa-lt, me-lts, ha-lt'st
lk, lkt, lkts, lktst	si-lk, mi-lk'd, mu-lcts, mu-lct'st, mi-lk'd'st
lks, lkst	e-lks, mi-lk'st
lf, lft, lfs	sh-elf, de-lft, e-lf's

* It has been attempted in this table to express the singleness of the elements *ng*, *th*, *zh*, *th'* and *sh*, by printing them in Italics.

TABLE II.—Continued.

<i>ls, lst</i>	<i>fa-lse, fe-ll'st, ca-ll'st</i>
<i>lih', lih's</i>	<i>wea-lth, hea-lths</i>
<i>lsh, lsht, lshtst</i>	<i>fi-lch, fi-lch'd, fi-lch'd'st</i>
<i>Md, mdst</i>	<i>la-m'd, ento-mb'd, emba-lm'd'st</i>
<i>mz</i>	<i>to-mbs, ta-mes, fli-ms-y</i>
<i>mp, mpt, mptst</i> }	<i>la-mp, li-mp'd, atte-mpt'st, shri-mps,</i>
<i>mps, mpst</i> }	<i>li-mp'st</i>
<i>mf, mft, mftst</i> }	<i>ly-mph, triu-mph'd, triu-mph'd'st,</i>
<i>mfs, mfst</i> }	<i>triu-mphs, triu-mph'st</i>
<i>mst</i>	<i>hum-m'st, ento-mb'st</i>
<i>Nd, ndz</i>	<i>a-nd, ow-n'd, se-nds</i>
<i>ndzh, ndzhd</i> }	<i>stra-nge, lou-ng'd, estra-ng'd'st</i>
<i>ndzhdst</i> }	
<i>ndst</i>	<i>wi-nd'st, sou-nd'st</i>
<i>nz, nzd, nzdst</i>	<i>fi-ns, clea-ns'd, clea-ns'd'st</i>
<i>nt, nts, ntst</i>	<i>se-nt, hu-nts, pa-nt'st</i>
<i>nst</i>	<i>wi-nc'd</i>
<i>nsh, nsht</i>	<i>fli-nch, mu-nch'd, lu-nch'd</i>
<i>Ngd, ngdst</i>	<i>ha-ng'd, ba-ng'd'st,</i>
<i>ngz</i>	<i>si-ngs, lo-ngs</i>
<i>ngk, ngkt, ngktst</i> }	<i>thi-nk, li-nk'd, li-nk'd'st, tha-nks,</i>
<i>ngks, ngkst</i> }	<i>si-nk'st</i>
<i>ng-th', ng-th's</i>	<i>stre-ngth, le-ngths</i>
<i>Rb, rbd, rbdst</i> }	<i>cu-rb, ba-rb'd, ba-rb'd'st, he-rbs,</i>
<i>rbz, rbst</i> }	<i>ba-rb'st</i>
<i>rd, rdz</i>	<i>ba-rd, he-rds</i>
<i>rdzh, rdzhd</i> }	<i>su-rge, enla-rg'd, u-rg'd'st</i>
<i>rdzhdst</i> }	
<i>rdst</i>	<i>hea-r'd'st, e-rr'd'st</i>
<i>rg, rgz</i>	<i>bu-rgh, bu-rghs</i>
<i>rl, rld, rldst</i> }	<i>fu-rl, sna-rl'd, hu-rl'd'st, cu-rls,</i>
<i>rlz, rlst</i> }	<i>sna-rl'st</i>
<i>rm, rmd, rmdst</i> }	<i>a-rm, ha-rm'd, a-rm'd'st, a-rms,</i>
<i>rmz, rmst</i> }	<i>a-rm'st</i>
<i>rn, rnd, rndst</i> }	<i>u-rn, bu-rn'd, ea-n'd'st, bu-rns,</i>
<i>rnz, rnst</i> }	<i>lea-rn'st</i>
<i>rv, rvd, rvdst</i> }	<i>cu-rve, se-rv'd, ca-rv'd'st, cu-rves,</i>
<i>rvz, rvst</i> }	<i>se-rv'st</i>
<i>rz</i>	<i>oa-rs, e-rvs, lia-rs</i>

TABLE II.—Continued.

rp, rpt, rptst, } rps, rpst }	ha- <i>rp</i> -y, wa- <i>rp</i> 'd, ha- <i>rp</i> d's't, sha- <i>rps</i> , ca- <i>rp</i> 'st
rt, rts, rtst	di- <i>rt</i> , pa- <i>rts</i> , hu- <i>rt</i> 'st
rtsh, rtshst } rtshtst }	po- <i>rch</i> , sea- <i>rch</i> 'd, sea- <i>rch</i> 'd'st
rk, rkt, rktst } rks, rkst }	la- <i>rk</i> , ba- <i>rk</i> 'd, lu- <i>rk</i> 'd'st, a- <i>rks</i> , ba- <i>rk</i> 'st
rf, rft, rftst, } rfs, rfst }	su- <i>rf</i> , wha- <i>rf</i> 'd, wha- <i>rf</i> 'd'st, se- <i>rfs</i> , wha- <i>rf</i> 'st
rs, rst, rstst	ho- <i>rse</i> , fea- <i>r</i> 'st, bu- <i>rsts</i>
rth', rth't, rth'tst, } rth's, rth'st }	fo- <i>rth</i> , unea- <i>rth</i> 'd, unea- <i>rth</i> 'd'st, ea- <i>rths</i> , unea- <i>rth</i> 'st
rsh	ha- <i>rsh</i>
Vd, vdst	ca- <i>v</i> 'd, li- <i>v</i> 'd'st
vl, vld, vldst } vlz, vlst }	swi- <i>vel</i> , mar- <i>vel</i> 'd, dri- <i>vel</i> 'd'st, e- <i>vils</i> , dri- <i>vel</i> 'st
vn, vnd, vndst } vnz, vnst }	dri- <i>ven</i> , lea- <i>ven</i> 'd, lea- <i>ven</i> 'd'st, hea- <i>vens</i> , en-li- <i>ven</i> 'st
vz	li- <i>ves</i> , dro- <i>ves</i>
vst	di- <i>v</i> 'st, lo- <i>v</i> 'st
Zd, zdst	oo- <i>z</i> 'd, plea- <i>s</i> 'd'st
zl, zld, zldst } zlz, zlst }	ha- <i>zel</i> , puz- <i>zl</i> 'd, muz- <i>zl</i> 'd'st, tea- <i>sles</i> , puz- <i>zl</i> 'st
zm, zmz	prism, spa- <i>sms</i> ,
zn, znd, zndst } znz, znst }	poi- <i>son</i> , impri- <i>son</i> 'd, poi- <i>son</i> 'd'st poi- so- <i>ns</i> , impri- <i>son</i> 'st
Thd, thdst	brea- <i>th</i> 'd, soo- <i>th</i> 'd'st
thn	hea- <i>then</i>
thz, thst,	soo- <i>thes</i> , brea- <i>th</i> 'st
Pl, pld, pldst } plz, plst }	sup- <i>ple</i> , rip- <i>pl</i> 'd cou- <i>pl</i> 'd'st, ap- <i>ples</i> , cou- <i>pl</i> 'st
pn, pnd, pndst } pnz, pst }	hap- <i>pen</i> , hap- <i>pen</i> 'd, hap- <i>pen</i> 'd'st, hap- <i>pens</i> , shar- <i>pen</i> 'st
pr'	pr- <i>ay</i> , im-pr- <i>int</i>
pt, ptst	lop- <i>p</i> 'd, lea- <i>p</i> 'd'st
ps, pst	si- <i>ps</i> , clip- <i>pst</i>
tl, tld, tldst } tlz, tlst }	lit- <i>tle</i> , ti- <i>tl</i> 'd, set- <i>tl</i> 'd'st, shut- <i>ties</i> , bat- <i>tl</i> 'st
tr	tr- <i>aitor</i> , por-tr- <i>ay</i>

TABLE II.—Continued.

ts, tst	ha-ts, sit-'st, let-'st
tsh, tsht, tshtst	mu-ch, fe-ich'd, fe-tch'd'st
Kl, kld, kldst }	un-cle, specta-cl'd, tru-ckl'd'st,
klz, klst }	mana-cles, tru-ckl'st
kn, knd, kndst }	oa-ken, si-cken'd, bla-aken'd'st, bea-
knz, knst }	cons, bla-cken'st
kr'	cr-aven, cr-ater
kt, ktst	su-ck'd, ha-ck'd'st
ks, kst	li-cks, pa-ck'st
Fl, fld, fldst }	snaf-fle, muf-fl'd, tri-fl'd'st, tri-fles,
flz, flst }	tri-fl'st
fn, fnd, fndst }	stif-fen, tou-ghen'd, stif-fen'd'st, stif-
fnz, fnst }	fens, stif-fen'st
fr'	fr-iar, fr-etful
ft, fts, fst	si-ft, lo-fls, wa-ft'st
fs, fst	cli-ffs, sco-ff'st
Sl, sld, sldst }	al-aughter, whi-stl'd, whi-stl'd'st,
slz, slst }	tre-ssles, ne-stl'st
sm	sm-oke, black-sm-ith
sn, snd, sndst }	sn-ail, li-sten'd, ha-sten'd'st, le-ssons,
snz, snst }	le-ssen'st
sp, spt, sptst }	wa-sp, li-sp'd, cla-sp'd'st, whi-sps,
sps, spst }	li-sp'st
st, str, sts	st-ave, str-ong, li-sts
sk, skt, sktst }	ta-sk, whi-sk'd, a-sk'd'st, de-sks,
sks, skst }	ma-sk'st
Th'm, th'r, th's	ry-thm, thr-oughout, hea-ths
Sht, shtst	pu-sh'd, la-sh'd'st

TABLE III.

*Whilst** bloody treason flourished over us.

The *breadth* thereof was ten cubits.

Then *rush'd* the steed, to battle *driven*.

* These words are printed in *italics* which are most frequently mispronounced.

TABLE III—*Continued.*

Thou look'st from thy *throne* in the clouds and *laugh'st*
at the storm.

Now *set the teeth*, and *stretch the nostril wide*.

When shall we venture to tell *what was whispered* to
us?

Whence and *what* art thou, *execrable shape*?

The *short and simple annals* of the poor.

Hold off your *hands, gentlemen*.

His *attempts* were *fruitless*.

O'erwhelm'd with *whirlwinds*.

Up the *high hill* he *heaves the huge round stone*.

The dogs *bark'd* and *howl'd*.

The word *filch* is of doubtful derivation.

He was *hedged* in on every side.

The *acts* of the *Apostles*.

Can you say *crackers, crime, cruelty, crutches*?

The *heights, depths, and breadths* of the subject.

Search the scriptures.

Can you *whet a wet razor*?

We saw on the *road* large *droves* of cattle.

It was the *act*, of all the *acts of government* the most
objectionable.

A *frame* of adamant.

The *attempt*, and not the deed, *confounds* us.

Do you mean *plain* or *playing cards*?

Of man's *miraculous* mistakes, this bears the palm.

She swore, in faith '*t was strange*, '*t was wondrous*
strange, '*t was pitiful*, '*t was wondrous pitiful*.

Boundless, endless, and sublime!

Mark'st thou?

Your *healths, gentlemen*.

Round the rude ring the *ragged rascal ran*.

And on their hinges *grate harsh thunder*.

It is more *formidable* than the *most clamorous* oppo-
sition.

How came the *posterns* so easily opened?

Yet *who* would have expected an *ambush*?

He turned to the *south side* of the *scaffold* and said—

TABLE III—Continued.

When overtaken, he *struggled desperately* with the officers.

Music, and Poetry, and Sculpture.

What would'st thou?

He *proposed an amicable adjustment of all difficulties.*

Heart and hand he gave in his adhesion to the enterprize.

Her brow was bound with a broad band braided for the purpose.

He was an *amiable and respectable* man, incapable of using the *questionable expressions* attributed to him.

Can you spell words of seven syllables?

With what thou else call'st thine.

His speech was composed of *mono-syllables.*

His reasons are as two grains of wheat hid in two bushels of chaff.

Good sentences, and well pronounced.

A sailor's wife had *chesnuts* in her lap, and *munched, and munched, and munched.*

What do you read, my Lord? *Words, words, words.*

I'll tell him to his teeth, "*Thus did'st thou.*"

Three times three.

Parchment is made of *sheep skins.*

He was *fully persuaded* that the project was *feasible.*

A blue coat without a badge.

Of a *strange nature* is the suit you follow.

'Twill be recorded for a precedent.

It is too true an evil.

Let him have knowledge who I am.

What an *acknowledgement* of the *superiority* of virtue!

The *strength* of his nostrils is terrible.

He *snarls*, but dares not bite.

Where the wild beasts find shelter, but I can find none.

Have you a copy of *Smith's Thucydides?*

I thrust three thousand thistles through the thick of my thumb.

Peter Piper picked a peck of pepper.

CHAPTER II.

ON THE ELEMENTS OF EXPRESSION.

WE come now to the consideration of the second class of Elements. In order to speak well, something more is wanted, than merely to sound the words distinctly. We must take care to give the meaning of the sentences exactly.

It is possible to give very different meanings to the same words, by saying them in a different manner. Take the sentence, 'Thou art the man.' We may make a plain sentence of these words, without any emphasis, or we may make any one of the words in it emphatic: 'THOU art the man,' 'Thou ART the man,' &c. Again, we may make the sentence a question, 'Thou art the man?' and, as before, we may either make the whole question emphatic, or we may throw the emphasis on any of the words.

Still further we may utter the sentence in a hurried and angry, or in a slow and solemn manner; with great force and violence, or in a sorrowful tone. We may give it in a loud voice, as though it were intended for every body to hear it, or in a low tone, as if it were a secret. These are a few only of the many meanings, which may be given to these four simple words, by the voice. A good reader, then, ought not only to be able to sound every word correctly; he ought to know always the exact meaning of what he reads, and also how to give that meaning, when he knows it.

It is the business of most of the following chap-

ters, to show *how* the different ways of using the voice give different meanings to our words. To do this, we must explain the second kind of Elements employed in Elocution, the 'Elements of Expression,' as they are called.

These Elements of Expression are four in number:

I. **PITCH**, or the *place in the musical scale*, on which a syllable is sounded. Every sound has some place in the musical scale, either high or low. We all know of what consequence it is, to sound each syllable on the right note, in singing. It will be seen how important the right use of this element is in speaking also.

II. **FORCE**, or the degree of *loudness*, with which we speak. We use, in speaking, very different degrees of loudness, according to the expression we desire to give. For instance, in the sentence 'Out with you,' (said as one would say it to a dog), the word 'out' has much more force given to it, than in the simple sentence, 'He went out.' We shall see also that there are several different **KINDS** of force required for particular purposes.

III. **QUANTITY**, or the degree of *time* taken up in uttering a syllable. How very different the words 'Our Father, who art in heaven, sound when uttered slowly, as they ought to be, from what they would if sounded lightly and quickly, 'Our Father, &c.' This difference is made by the use of **Quantity**.

IV. **QUALITY**, or the *kind* of voice we use in speaking. We may speak, for instance, in a hoarse,

gruff tone, or in a mild voice, in a whisper, or in the common tone of conversation.

On every syllable we utter, we give more or less of each one of these four elements of expression. Every syllable must have some place, higher or lower, in the musical scale, must be sounded with more or less *force*, must take up more or less *time* in its utterance, and must be sounded with some one *quality* of voice. We shall now proceed to show, that all the varieties of expression, which can be given by the voice, are produced by the different combinations of these Elements.

CHAPTER III.

ON PITCH—CONCRETE AND RADICAL.

THE first of the Elements of Expression, then, is **PITCH**, or the place in the musical scale, which each sound made in speaking occupies. It is easier to understand what is meant by pitch, in *singing*, than it is in *speaking*. The distinction between the two has to be first explained.

If you should strike several of the keys of an organ, in succession, your ear would directly tell you that one was higher than another; and, also, that each key continued to give *the same* musical sound, all the while it was held down.

If, on the other hand, you should take up a violin, and draw your finger along, up any one of the strings,

at the same time that you were drawing the bow across it, you would find that the sound given does *not* continue the same from beginning to end, but keeps gradually rising higher and higher. In the same way, by moving your finger down the string, while the bow is passing over it, you make a similar mewing sound, beginning high, and becoming gradually lower.

The difference between the notes of the organ, is said to be a difference in '*discrete*, or *radical pitch*:' that between the beginning and end of the mewing sound on the violin, is called a difference in '*concrete pitch*,' or '*slide*.'

When we want to sing, we need only attend to differences in discrete or radical pitch; for, however long we sound a note in singing, it always remains the same in its musical sound,* like the note of the organ. When we speak, however, this is not the case.

Take the two words 'I wo'n't,' and say them with the passionate intonation of an angry child, 'I Wo'n't.' Any person who has a good ear for music, will perceive two things in regard to the pitch of these words. First, the word 'wo'n't' *begins* at a higher place in the scale, than the word 'I;' or, in other language, there is a difference in '*radical pitch*' between them, just as there is a difference be-

* This explanation, though not in perfect accordance with Dr. Rush's beautiful and correct analysis of the singing voice, comes near enough for the purpose of elementary instruction. A more precise account of the nature of song, would probably be altogether unintelligible to children.

tween two keys of a piano. Secondly, the word 'wo'n't,' instead of running on, all the while it is sounded, on the same note, like the organ, runs down a good way in the musical scale, between the beginning and the end, with a sound like that made, as we have said, on the violin. In other words, between the beginning and the end of the word, there is a manifest difference in '*concrete pitch*,' or '*slide*.' The same thing may be seen by sounding, with the same expression, the words 'you CAN'T,' 'he OUGHT,' 'I MAY,' &c.

We have then to attend to both these kinds of pitch, as elements of expression. In the first place, we must show what differences in *concrete pitch* are made in speech, and what differences of meaning they give to the words; and, in the second place, we must show the same things in regard to *discrete pitch*.

Great care must be taken, however, before proceeding further, that every pupil clearly understands the distinction between the two kinds of pitch. Unless he perfectly understands this, at the outset, the succeeding explanations will be wholly useless. Concrete pitch, or slide, refers to the difference of pitch between the beginning and end of the same sound or syllable, as in the words 'wo'n't,' 'can't,' 'ought,' 'may,' in the examples given. Discrete, or radical, pitch refers to the difference of pitch, between the beginning of one sound or syllable and that of another, as between the words 'I' and 'won't,' &c. in the examples.

CHAPTER IV.

ON CONCRETE PITCH, OR SLIDE.

SIMPLE SLIDES OF THE VOICE.

HAVING thus explained the distinction between the two kinds of pitch used in speaking, we proceed now to explain each of them separately. And first, for the uses of concrete pitch, or slide, as an element of expression.

In the last chapter, it was stated that when we sing, the voice continues for some time on one note, and then passes, through a longer or shorter interval of discrete pitch, to another. There is, in learning to sing, no need of attending, at all, to concrete pitch, because no such movement of the voice is required to be used in it. But in speaking, as was shown in the examples given, this is not the case.

We may now go a little further than we went in the last chapter. Very careful observations, made by persons having what is called a very fine ear for music, have shown that the voice goes through some interval or other of concrete pitch, on *every syllable* which is uttered in speech. This may, perhaps, be thought strange at first by some, but it has been proved beyond a doubt, by those who have made experiments on the subject.

Take a sentence, 'I am coming to see you to-day,' for example, and let the whole sentence or any number of the words in it, be first *sung*, and then

spoken, taking care not to drawl them at all in trying to speak them. It will be seen that there is a great difference, between the sound of any one of the syllables when spoken, and that of the same syllable when sung. This difference is produced by the use of concrete pitch.

Now, let the same sentence be repeated, just as one naturally would in common conversation, but with a pause after the word 'see,' as if the speaker was interrupted; 'I am coming to see —.' The word 'see' has, in such a case, a very peculiar intonation, one which no one can mistake. It makes any one who hears it, feel directly, that something more is to be said. The same intonation will be heard on any other of the words of the sentence, by making the sudden pause after it. 'I—,' 'I am com—,' 'I am coming to—, &c.'

This peculiar expression was found, by Dr. Rush, to depend on the use of concrete pitch. He discovered, by several experiments, that the voice rises, or slides upwards a certain small distance, (or 'interval,' as it is called,) in concrete pitch, between the beginning and the end of the syllable. This small interval is the same with what we call, in music, 'a tone.' The slide he therefore named 'the upward slide of the tone.'

The upward slide of the tone is used on all the *unemphatic* syllables in speaking, which have other syllables to come directly after them. It may be made apparent, by stopping suddenly, as if interrupted, after any one of them. When the syllables follow one another without interruption, we do not

commonly notice it; but, as will soon be seen, it is of great consequence to make it rightly, in all those cases in which it ought to be given.

Let the same sentence be now repeated in the same manner, to the end. 'I am coming to see you to-day.' The last syllable, 'day,' has an intonation quite different from that which we have just shown the other syllables to have. We feel, as soon as it is uttered, that there is *no* other word to come after it, and that the sense of the passage is complete. The same intonation may be given to any other one of the syllables, if we make it the end of the sentence. 'I am come.' 'I am coming.' 'I am coming to see you.' &c. Where, as in the former case, we stopped short, as if interrupted, the intonation at once led us to expect the continuation of the sentence; but here, where the sentence is supposed to be ended, the intonation does not lead us to listen for any thing further. In this case, the slide made on the syllable, has been ascertained to be '*the downward slide of the tone*;' or, in other words, the voice slides *downward* in concrete pitch, just as far as, in the former case, it was found to slide upwards.

The downward slide of the tone, then, is used on all unemphatic syllables, which come at the end of a clause, and require any pause after them. It may always be easily distinguished from the corresponding upward slide, by its expression.

Let us now take the simple question, 'was it *you*?' and repeat it without any more emphasis on the word 'you,' than is required to make the sentence sound

as a question. There is, in this case, a peculiar intonation on the syllable 'you,' giving it the natural expression of a question. This may be proved in a moment by repeating the word 'you?' alone. It is quite as easy to make the single word sound like a question, as it is to make the sentence a question. This expression of the simple question, is made by the use of an *upward* slide of the voice, through a distance or interval about twice as long as the one before explained. This slide is called, from the musical name of the interval through which it passes, 'the upward slide of *the third*.'

Repeat the answer to this question, 'It was *I*;' giving to the word 'I' that moderate degree of emphasis, which will mark it out as the answer to a question; and it will be seen that its expression, even when it is repeated by itself, is different from that of any of the slides already mentioned. '*I*.' The slide which gives it this expression, is the *downward* slide, corresponding to the preceding upward one. It is called 'the downward slide of the third.'

If, now, the question be repeated, with more of earnestness and surprise than before, 'was it *you*?' the slide upwards on the word 'you' will be readily perceived to be longer than before: it is, in fact, nearly twice as long. It is ascertained to pass through the interval, called, in music, a *fifth*, and is therefore called 'the upward slide of the fifth.'

Let the answer to this second question be now repeated, of course with a greater degree of emphasis than before, 'It was *I*.' We have now

a downward slide on the word 'I,' equal in length to the upward slide made in the question. It is called the 'downward slide of the fifth.'

Suppose, however, that the person who had twice repeated the question, were to repeat it yet a third time, as if expressing the utmost possible doubt of the answer, and intending to contradict it; '**YOU?**' The upward slide would, in this case, be much more piercing than before. It has been found to run up through what is called, in music, an octave. We call it, therefore, 'the upward slide of the octave.'

In the same manner; if we repeat the natural answer to this third question, '**I**,' we shall have a slide, beginning on a high note in the scale, and running down to a very low one. This slide is also found to pass through an octave, and is called 'the downward slide of the octave.'

These slides of the octave are hardly ever used, except in conversation, or in acting. They are too violent and passionate for common reading or speaking. Still, it is well to know them, and to acquire the power of sounding them correctly, whenever they may be required.

There remains still one other interval of concrete pitch, through which the voice sometimes passes. It is only about half the length of the tone, and is called in music, the *semitone*. To explain it, let the sentence 'I will be a good boy,' be repeated in the tone of a crying child, but without giving emphasis to any of the words in it. If, as in the first example given in this chapter, the sentence be interrupted before the end ('I will—,' 'I will be a—,' 'I will

be a good—'), it will be observed that the last syllable uttered has a crying or plaintive expression, *and also* that it leaves us in expectation of something to follow it. This expression is produced by the voice sliding *upwards* through this very short interval of a semitone. The slide is called, therefore, 'the upward slide of the semitone.' If, on the other hand, the sentence be finished ('I will be a good boy'), there will still be the crying or plaintive expression, but the feeling that the sentence is unfinished is no longer produced. This expression is the result of 'the downward slide of the semitone,' on the word 'boy.'

The musical names are given to all these ten *simple slides* (as they are called), merely to distinguish them from one another. It is not expected, that most pupils will be able to distinguish the semitone, tone, third, &c., as they are used in music. This is not at all necessary. All that need be done, is to show the *expression* of each slide. It will be easy always to distinguish them by this. Their musical character is, for practical purposes, of no importance.

These slides must all be practised on by the pupils till they can be made with perfect ease, and with unvarying success. For this purpose, it may be well to use the following tables. The first contains the eight long tonic elements, on which all the slides may be made with ease. The second consists of the six short tonic elements, to which, on account of the shortness of their sound, it is hard, if not impossible, to give the long slide of the octave. These

two tables should be first taken up. Let the instructor sound each of these elements, as varied by the use of the ten slides, and the whole class repeat after him, the instructor taking care to note and correct all errors. This, after a little practice, will not be difficult. When all the slides can be well made on each of these elementary sounds, let the class proceed to a similar course of drilling on the third and fourth tables, which consist of words, selected to afford them practice on long and short syllables respectively. The class should not relinquish this exercise till they are able, any one of them, to sound correctly and without effort, any slide that may be called for, and on any one of the elements or syllables.

Tables for practice on the simple Slides.

- I. ee, oo, a, a', a'', o, ou, i.
- II. i', u, e, o', a''', e'.
- III. all, old, fair, heal, dare, save, hail, thrive, you, I, he, hound.
- IV. gone, will, sit, out, ice, ought, past, done, ask, bite.

CHAPTER V.

CONCRETE PITCH—*Continued.*

COMPOUND SLIDES, OR WAVES.

The last chapter has given an account of the *simple* slides of the voice, as they are commonly used in

speech. We have now to consider a second kind of slides, called the *compound slides*, or *waves*. The slides mentioned in the last chapter have all of them only one direction, that is, they run either upwards or downwards, through a certain interval. In the compound slides, or waves, on the other hand, the voice slides, first in one direction, and then back again in the other.

Let the sentence, 'Hail, holy light,' be repeated, giving to the word 'hail' the longest possible sound, unaccompanied with any thing like positive emphasis, and avoiding carefully all drawling on it, and it will be perceived, by a nice ear, that the voice first falls a little in concrete pitch, and then rises again through an equal interval. It is found to pass, in either direction, through a musical tone. This wave is called 'the *indirect equal wave* of the tone : ' *indirect*, because it terminates with a rising movement ; and *equal*, because the interval passed through in one direction, is the same with that traversed in the other.

Repeat in the same way, 'All hail,' still avoiding all positive emphasis on the word 'hail,' but lengthening out its sound, without drawling, and the voice will pass through the same wave, but in the opposite direction. It will first rise, and then fall, a tone. This is what is called 'the *direct equal wave* of the tone.' There is the same difference of expression between the two waves of the tone, as there was between the two simple slides of the tone. The indirect wave answers to the upward slide, in not finishing the clause, but requiring other words to follow it. The direct

wave answers to the downward slide, in always giving the other expression.

Let the question be imagined to be put, 'you said *Hail*?' If this sentence be repeated as a simple inquiry, with the same long sound on 'hail' as before, the voice, instead of at once rising a third, (as in the example given in the last chapter, where the word 'you' was sounded in its common or rather short way), will *first fall* a third, and then rise again to where it started. This is what we call 'the *indirect* equal wave of the third.'

'I said, *Hail*.' Let this last word now have the emphasis naturally given, in the answer to such a question as the preceding, together with the same slow, serious utterance as before, and the voice will be found first to rise, and then to fall a third. This is an example of 'the *direct* equal wave of the third.'

'You said, *HAIL*?' If the question be again repeated with more surprise and emphasis, but still with the same long sound, there will be, on the word 'hail,' 'the indirect equal wave of the fifth,'

'Yes, *HAIL*.' In this answer, more positive than the former one, we shall hear 'the direct equal wave of the fifth.'

In the same way, by again repeating the question and answer, with increased violence, we may make the 'indirect,' and 'direct equal waves of the octave;' but as, like the slides of the octave, these waves are scarcely ever used, except in conversation, they need hardly be practised on for speaking.

The two equal waves of the semitone are easily ex-

plained. They correspond in expression with the slides of the semitone; that is, they are both plaintive in the expression, the indirect wave suspending the sense, and being used on words which are immediately followed by others, the direct wave closing it, and coming therefore at the end. They may be easily exhibited, by uniting the plaintive expression with slow utterance. For instance,

‘Pity the sorrows of a *poor* *old* man.’

Here the indirect equal wave of the semitone will fall on the words, ‘poor’ and ‘old.’

‘I will be a good *bōy*.’

Here the closing word, ‘boy,’ will exhibit the direct equal of the semitone.

The ten preceding waves have all received the name of *equal* waves, from their ascending and descending parts being equal. But this is not the case in regard to all the waves that can be made. Wherever the two parts of a compound slide are unequal, it is said to be ‘an unequal wave.’ These unequal waves are, of course, very numerous; but as they have all of them very nearly the same expression, (that of contempt and ridicule,) it is not worth while to try to enumerate them. It is enough to state, that they become more strikingly emphatic, according as the intervals of concrete pitch passed through, in either direction, are made longer.

The question ‘*your* friend?’, or the answer ‘*my* friend,’ may be made to exemplify this species of

wave, the intervals of pitch employed in the waves being greater or less, according to the degree of scorn thrown into the utterance of the words 'your' and 'mine.'

So, also, in the following example :—

'Not think they'd SHAVE?' gouth Hodge, with
wond'ring eyes,
And voice not much unlike an Indian yell,
'What were they made for, then, you dog?' he cries—
'MADE?' gouth the fellow, with a smile, 'to SELL!'

Here the words 'shave,' 'made,' and 'sell,' will exhibit the unequal wave.

Where, as on the word 'your' (in the first example,) or on the words 'shave' and 'made' (in the second,) the expression of interrogation is to be given, the slide ends with an *upward movement*, and is called 'an *inverted* unequal wave;' whereas, on the other two words, 'my' and 'self,' on which there is no interrogation, the slide ends by running downwards, and is called 'the *direct* unequal wave.'

Of course, a wave cannot be made on any really short syllable, as the only way of making it, consists in lengthening the syllables on which it is to be exhibited.

These waves must all be practised on the two following tables, in the same manner as was directed for the slides in the last chapter.

TABLES.

I. ee, oo, a, a', a'', o, ou, i.

II. save, all, old, fair, praise. wo, move, arm, roll.

CHAPTER VI.

ON DISCRETE OR RADICAL PITCH.

IN explaining what was meant by pitch, as an element of expression, it was shown that there were two kinds of pitch used in speaking, the first being the change of pitch or slide made between the beginning and the end of each syllable, and the second being the pitch on which the beginning of successive syllables is made. The first of these two kinds of pitch has been explained in the two preceding chapters. We have now to consider the second.

If we say, as a pettish child would do, the words, 'I WON'T,' we shall notice that the second word begins a good deal higher than the first. This distance or interval between the two is much greater in this case, than it was between any two of the syllables in the example given in the fourth chapter, 'I am coming to see you to-day.' We have, then, in this chapter, to see what different intervals of this kind may be made, and what are their uses.

Let the sentence, 'I am coming to see you to-day,' be repeated, taking great care not to make any word in it emphatic. Two things may be observed in the way of uttering it. 1. As was shown in the last chapter but one, there will be no slides of *more* than a tone on any of the syllables in it. 2. Though the syllables do not all begin on the *same note*, yet no two of them have any *great* difference in radical pitch between them, such as was observed in the other example between the words 'I' and 'won't.' The slight differ-

ence, which is made between some of them, has been found to be the same with what we have called a tone.

The first rule then to be remembered in reference to Radical Pitch is, that an interval of a tone between two syllables gives no emphasis to either of them.

‘You *dare* tell me so?’ If this sentence be read as it would be commonly spoken, the word ‘dare’ would be emphasized by having its radical pitch a third lower than that of the word before it. It would have *also*, as was explained in the last chapter, an upward slide of a third, in order to give it the intonation of a simple question.

‘I *dare* tell you so.’ Here we should give an *upward interval* of a third in discrete pitch, between the words ‘I’ and ‘dare.’ There should be also a *downward* slide of the same length on the latter word, to give it a somewhat positive expression.

Repeat the question with more earnestness. ‘You *DARE?*’ Here we shall have the downward interval of the fifth, with an upward slide of the same length.

‘I *DARE.*’ This repeated answer would exemplify the upward interval of the fifth with its downward slide.

In the same way the corresponding octaves may be made, but, as was before observed, they are of little use, except for acting.

In all the above examples of emphatic discrete intervals, it will be seen that, by adding them to their corresponding slides, a word is emphasized in a much more *spirited manner* than it would have been by the slides alone. Let the sentence, ‘Sir, I *thank* the government for this first measure,’ be read, in the solemn and dignified tone of a man quite confident of being in

the right, and then in a more lively manner, and it will be seen, that the difference between the two readings will be, that in the former case we have a downward slide on the word 'thank' *without* any upward discrete interval, while in the latter we use both together. In the same way, taking any of the examples which have been given in the fourth chapter for the slides, their emphasis may be made more or less spirited, simply by *adding* or *not adding* a discrete interval in the opposite direction.

The emphasis, then, which is given by the use of discrete pitch, is always *spirited*. In all the examples which have yet been given, the emphatic discrete interval has been accompanied by an equally long slide running the other way; but this, it should be understood, is not always the case. The rule for the employment of discrete pitch is, to make the interval wider, according as we would have the emphasis more spirited; the slides and waves must then be added according to their own rules. An example will be sufficient to explain this.

'A *pretty* fellow you are, to be sure.' This sentence is one which requires no emphatic slides. There is no interrogation to require an upward slide, and nothing positive, to need a downward one. If therefore we wish to read it as an angry taunt, we must give to it the spirited emphasis of the wide discrete interval combined with the unemphatic slide of the tone.

Between the syllable 'pret-' therefore, and the one before it, there will be an upward interval of a fifth or a third, according as the taunt is made more or less severe. A downward interval of corresponding length

will then be made between 'ty' and 'fel-.' The voice may perhaps rise a second time in radical pitch, on 'you.'

We have stated it as a general rule, that this kind of emphasis may be used, at any time when we want to give a *spirited* expression. There are some particular cases in which it is almost necessary to use it. These may be best shown by examples.

'Had I been his *slave*, he could not have used me *worse*.' We have here between the words 'his' and 'slave,' an upward discrete interval of a third or fifth, according to the degree of violence with which we suppose the sentence to be spoken. There is, in addition to this, a downward slide of the same length on the latter word. On the second emphatic word, 'worse,' we shall probably give only the downward slide, without any upward interval. On both words we require a spirited emphasis. Why then do we not give the upward interval on the second, as well as on the first? The reason is this. The first clause is *conditional*: 'If I had been &c. : ' the second is not. We give to the emphatic words in the conditional clause the upward interval, in order to keep the sense suspended, and to make the hearer expect a second clause. When we come to the second clause, we commonly cease to use it, that we may mark out clearly the transition. This will be found to be a rule of almost universal application.

It may be remarked that in this mode of applying the upward intervals, it is by no means *necessary* to have a *corresponding* downward slide joined with them, though this is certainly the most common usage.

The sentence 'If he *did* hate me, what then?' will perhaps explain this. Let it be read with such eagerness and haste as to give an upward fifth between 'he' and 'did : ' the downward slide on the word 'did' would hardly ever be made more than a third in length.

'He *thought* so and therefore he *said* it.' In this example there is an antithesis between the two words 'thought' and 'said.' In order to give the right expression to the sentence, it will be found necessary to give the wide radical interval on the one, and not on the other. Both of them will receive an emphatic downward slide. The most natural way of reading the sentence will be, to put an upward discrete third or fifth on the word '*thought*,' and not on '*said*.'

One more case may as well be mentioned. When we are asking questions with a great deal of anger or surprise, we very commonly give to the emphatic syllables long upward slides, and then run along the other syllables which come between them, on the high pitch where the slide left off. This may be seen in the question, 'ALL of them drowned?'

CHAPTER VII.

DISCRETE OR RADICAL PITCH—*Continued*.

In the preceding three chapters we have considered many of the uses both of Concrete and Discrete Pitch. Enough has been said of the modes of employing them for every purpose of emphasizing words. A little more may perhaps be said with advantage on

the mode of employing them, especially the latter, on the *unemphatic* syllables in discourse.

In reference to the pitch of unemphatic syllables, two things which have been already noticed, must be very carefully borne in mind. 1. They must all have the slide of the tone *upwards*, if we wish to connect them closely with succeeding words, and *downwards*, if we wish to separate them. 2. No two of them must ever have between them an interval of discrete pitch, wider than a tone.*

The great thing to be avoided in reading a number of unemphatic words, is monotony. There are two kinds of monotony, one of which is almost as disagreeable as the other. The first is that of sounding too many syllables together, *on the same note of radical pitch*. You may have an example of it, in the way in which a child who could just spell out his words, would read the sentence 'I—will—be—a—good—boy.' The only way to avoid this kind of

* The Grammar of Elocution contains a pretty complete account of all the combinations of discrete pitch and slide, which may be allowed to enter into unemphatic speech. It has been found, on trial, almost impossible to invent a series of examples which should present a full view of them, without the introduction of diagrams; a step which, on many accounts, it was felt desirable to avoid. If any teacher should think, that the information rendered on this subject in the text, is not sufficiently minute, we would refer him to the chapter on 'Simple Melody of Speech,' as it stands in that work. The examples may be orally explained to the class, and the diagrams copied out on the black board. Few classes of *children*, however, we apprehend, would be much benefitted by the explanation.

monotony is to recollect, that we must never give the same radical pitch to more than three or four syllables successively. The voice must be continually rising and falling through the tone. Unless indeed the subject be a somewhat solemn one, we must not let even three or four syllables run along on the same note.

The second kind of monotony is that which we almost always hear, when people try to read poetry. It consists in running over and over again through the same, or nearly the same succession of notes, in the different clauses of a sentence. There are not many persons who will not fall into it, in reading such a verse as this of Addison's.

‘ When all thy mercies, O my God,
My rising soul surveys,
Transported with the view, I'm lost
In wonder, love and praise.’

It will require very great attention to get rid of this monotony, even in reading prose.

It should be remembered, that we always take most notice of the way in which the voice is managed, at the pauses which take place in a sentence. If they are all made with the same rise or fall of the voice, the monotony which they will cause will be very apparent, as well as unpleasant to every one. The greatest pains should be taken to make the intonation at the pauses as diversified as possible, always recollecting, however, that, unless the words happen to be emphatic, we cannot employ any intervals of pitch wider than the tone.

There is a particular intonation required before the

long pause, which occurs between important sentences or paragraphs. It is called the Cadence. It has several forms,* which are to be used according to the nature of the closing syllables of the sentence.

1. The first, or perfect form of the cadence, is employed when the last two syllables are neither of them emphatic. Each of these syllables is made to fall a tone in radical pitch below the one before it, the last syllable having, of course, the downward slide of the tone.

‘ I could not have slept this night in my bed, nor even reposed my head upon my pillow, without giving vent to my steadfast abhorrence of such enormous and preposterous principles.’

‘ Nothing came amiss to him.’

‘ None but a fool would measure his satisfaction by what the world thinks of it.’

2. In the second form of the cadence, the voice passes through a downward slide of a third on the last syllable but one ; while the last syllable has its

* In the Grammar of Elocution two forms of the cadence are given, which are here omitted. It was thought difficult to explain them by merely written examples to children. The teacher will be able to satisfy himself with regard to them, by a reference to the Grammar. If he thinks it worth while, he may easily display them orally to his class.

radical pitch on the same note on which the previous slide had ended, and falls in its concrete pitch through the interval of a tone.

‘ He went his way therefore, and washed, and came
SEE-ing.’

‘ He said, He is a PRO-phet.’

‘ One dead, uniform silence reigned over the whole
RE-gion.’

3. The third form of the cadence is made, by letting the last syllable fall a tone in its radical pitch below the one before it, and then giving it the downward slide of the third.

‘ They answered and said unto him, Thou wast altogether born in sins, and dost thou teach us ? And they cast him
OUT.’

‘ Andrew, in a sorrowful tone, (as is usual on those occasions), prayed heaven to prolong his life, and health to enjoy it him-
SELF.’

‘ He then embraced his friends, stripped himself of part of his apparel, and laid his head upon the
BLOCK.’

‘ And the waters prevailed upon the earth an hundred and fifty
DAYS.’

An abundance of other examples to illustrate these

various forms of the cadence, and indeed to explain all the several uses of discrete pitch, which we have mentioned, may be found in the exercises for reading, at the close of the volume.

CHAPTER VIII.

ON FORCE.

THE second of the elements of expression has been stated to be the force, or degree of loudness, with which we speak. Every body knows that we speak much louder at some times than at others. Every body knows too, that loud speaking gives a very different meaning to a sentence, from what softer and less forcible speaking does. For example, the sentence 'Take care, sir,' if uttered with great force and loudness, would seem like an angry threat, but, if uttered in a milder tone, it would appear a very friendly warning. Such feelings as anger, joy, pain, terror, or confidence, are generally expressed by the use of considerable force. Secrecy, sorrow, doubt, or shame, will require much less.

This general rule must suffice to direct the pupil for what purposes he is to employ this element throughout a speech or sentence. If the sentiment contained be of the first class, he must use a good deal more of force throughout, than if it be of the second. His own judgment must tell him how much is required in each particular instance.

It is not, however, only to the general loudness of voice with which whole sentences are to be spoken, that we have to attend. We must see on what words in a sentence it is to be most used, and also in what manner it may in each case be best used, so as to convey the exact meaning we wish to give.

In every sentence, some syllables must have greater force than others. 'It is *false*, Sir, *utterly false*.' Now, whether this sentence be read in a loud angry tone, or in a milder and more sorrowful one, the emphatic syllables 'false,' 'ut-' and 'false,' will be given with more force than the others. In this case, we see that the element of force is used to give emphasis.

But now let us take another sentence: 'And Nathan said unto David.' Read this sentence without giving emphasis to any of the words in it. The syllables 'Na-' 'said' and 'Da-' will still be louder than the others. Here, then, we have the element of force used more on one syllable than on another, without making it emphatic.

When the element of force is used to make a word emphatic, we commonly call it *stress*. What is the difference between stress, and that kind of force which was given to the unemphatic words in the last example? In order to explain this, we must describe more minutely the *nature* of the slide, which has been shown to be made on every syllable in speaking.

It has been shown already, (Chap. iv.) that whenever we speak, there is a greater or less change of pitch between the beginning and the end of the sound

we make. This change, we may now say, is a gradual one, that is, the voice passes quickly through all the musical sounds that can be made between the pitch where we begin, and that on which we end. There is another thing, too, to be noticed. In common speaking, it will be found that the voice begins more or less *loud and full*, and gradually dies away, becoming weaker and weaker as it rises or falls in its slide. This dying away of the sound at the end of the syllable led Dr. Rush, who first noticed it, to give the name of the '*vanishing movement*,' or '*vanish*' to the latter portion of the slide. To the beginning, he gave the name of the '*radical movement*' or '*radical*.'

This gradual and regular dying away of the sound takes place, we have said, in ordinary speaking. *All unemphatic words* have it, whether they are sounded loud or not. This may be seen by a reference to the example already given. 'And Nathan said unto David.' Let the whole be read without emphasis, just as one would say the words in the middle of a story. The syllables 'Na-' 'said' and 'Da-' will be louder than the rest, as has been already shown. Now let each syllable be repeated separately, exactly as it was given in reading the whole sentence, and it will be found that on every one there will be made a gradual and even lessening of sound from the beginning to the end. This, as we shall see, is the reason why the louder syllables in the sentence do not strike us as emphatic. Why some syllables should receive this unemphatic force will be explained hereafter, in the chapter on Accent. It will be enough here to

state that, whatever may be the force of voice with which we may be speaking, if this *full opening* and *regular vanish* is given, emphasis will not be produced by it; in other words, it will not be what we called stress. Of course we do not mean to say, that, in such a case, there can be *no emphasis at all*, but only that no emphasis will be given to the syllable *by the use of this element*.

It is only where this proportion between the radical and vanish is not preserved, that we have *stress* or *emphatic force*. Now this may happen in several ways.

1. The radical may be sounded fully, and the vanish be given very faintly, and of course very short. This is what we call *radical stress*.

2. The radical may be sounded faintly, and the force may be given on the vanish. This has been termed *vanishing stress*.

3. Force may be given at both ends, i. e. first on the radical, and then at the end of the vanish. This we call *compound stress*.

4. Force may be given in the middle of the sound. This is called *median stress*.

Each of these four kinds of stress will require some explanation.

CHAPTER IX.

FORCE—*Continued.*

STRESS—RADICAL STRESS.

By radical stress, then, we mean the giving a full sound to the radical, and a much feebler and shorter sound to the vanish, of the syllable. It is, in fact, giving it what we may call an abrupt or sudden sound. It may be named either radical stress, or abruptness.

An example of this kind of stress may be had in the words '*out* with you.' Let this sentence be uttered in a very hasty and passionate manner, and after it, in a natural manner, such a sentence as '*he* went out.' In the first case, the word '*out*' will have radical stress given to it, in the second it will not. The difference may be very easily perceived, and when once perceived will not be very easily forgotten.

We shall notice, if we attend to the above example, a very important fact in regard to this kind of stress. The tonic element *ou* in the word '*out*,' is one of the eight long tonics, and is therefore capable of having a somewhat long sound given to it. In the second sentence, '*he* went out,' where radical stress is not given to the word, we shall find that we may make it as long a syllable as custom will permit us; but in the first, where radical stress is to be given, we must make it as short as possible.

Radical stress, then, or abruptness, gives us a means of emphasizing a class of words, which we

very often cannot emphasize in any other way. We cannot make a naturally short syllable emphatic, by giving it a longer sound than others. It is also very difficult to make the long slides with perfect distinctness on such a syllable. Wide intervals of radical pitch, together with the employment of radical stress, are the only means we can make use of to distinguish it.

It is then of great importance, that every pupil should acquire a perfect command over this mode of employing the element of force. For this purpose let him practise diligently on the following tables, until he is able, without apparent effort, to give to every one of the sounds which they contain, the abrupt expression heard on the word 'out' in the preceding example. This sudden, coughing effort of the voice will be the radical stress which he has to learn.

It may be observed, that, as radical stress means nothing more than the giving to the radical a considerably *greater* degree of force as compared with the vanish, than it would have had in ordinary speaking, it by no means follows, that it must always have a great degree of *general force* or loudness of voice, combined with it. Radical stress may be given to a syllable just as completely when we are speaking in a *low voice*, as when we are declaiming in a very loud one. It is true, indeed, that the addition of general force to radical stress gives it much greater intensity and energy, but still it must never be forgotten, that it is not necessary to its existence.

The tables must be practised on, in the order in

which they are here arranged ; first, the short tonic elements, as it will be found to be most easy to a beginner to give to *them* this kind of sound; next, the eight long tonics to be sounded as short as possible; and last, the list of words subjoined. It may be well also, in order to become entirely master of radical stress in all its varieties, to practise on these tables, first with a moderate degree of loudness or force of voice, then with its utmost power, and afterwards with as little force as possible. Care must be taken, however, *that the sudden short explosive sound be always given*, whatever be the degree of general force which we employ. This exercise will be found to be of very great utility, and must therefore be persevered in, till the pupils have acquired a very perfect command over the use of radical stress. A public speaker who cannot use this element well, will never make himself **HEARD** in a place of any size.

T A B L E S.

I. i', u, e, o', a'', e'.

II. ee, oo, a, a', a'', o, ou, i.

III. it, end, edge, odd, at, up, eat, ask, art, all, ought, oaf, old, out, ice, *ev-er*, *of-fer*, *act-ive*, *un-der*, *oth-er*, *art-ful*, *ov-er*, *oust-ed*, *ic-y*.

VANISHING STRESS.

The second modification of stress has been stated to be, the giving to the vanish a greater degree of force than to the radical. It is in fact just the reverse

of the natural, or unemphatic pronunciation of the syllable. In common speaking, we begin loud and end faintly; in this element, we begin more faintly, and end loud.

Vanishing stress may be most commonly heard in the speech of the lower orders among the Irish. 'And *sure* your honor will be *knowing* it.' It is heard also in the sound which we make in sobbing.

It ought only to be used at the end of the emphatic slides of the voice. When it is added to the slide of the tone, it gives nothing more than the jerk we so often hear on the unemphatic words in Irish pronunciation. When properly combined with an emphatic slide, it gives a more hasty and earnest expression than the radical stress. In this way it is very frequently used by young children, 'I *wo'n't*, I tell you.'

In order to give vanishing stress to a syllable, it is also necessary that it be one which is capable of receiving a pretty long sound. It need not indeed be a very long one, but it must not, like those syllables to which we give radical stress, be very short.

Two tables are subjoined for practice on this element. The first contains the eight long tonics; the second, a few words on which vanishing stress may be easily exhibited. Each of the emphatic slides and waves may as well be given in their turn, in combination with it. Great care has to be taken, however, that the whole of the stress be thrown on to the end of the slide or wave, and none of it to the beginning. If the sound be forcible at the open-

ing, as well as at the close of the syllable, it will produce compound and not vanishing stress.

It may be observed here, that any degree of general loudness may be made to accompany the use of vanishing stress. This is indeed the case with all the four kinds of stress. They should therefore all of them be practised not only in a loud and energetic tone, but also in a more moderate, and even in a low and muffled voice.

TABLES FOR PRACTICE.

I. ee, oo, a, a', a'', o, ou, i.

II. he, you, may, dare, past, will, bound, bite, gone, done, shall.

COMPOUND STRESS.

It will not be necessary to enter very minutely into the examination of this form of stress. It has all the earnestness of the vanishing stress, combined with much more gravity and dignity. It consists in giving comparative force to both ends of the syllable, leaving the faint sound of the voice only on the middle. It may be given on the word 'all' in the following example.

'The boat upset, and they were all lost.'——
'ALL lost?'

Compound stress may be practised with advantage on the two preceding tables.

MEDIAN STRESS.

This last species of stress differs considerably from any of those which have been already described. In exhibiting it, the voice opens at the beginning of the syllable with moderate force—it then gradually increases or swells till the middle, after which it dies away again to the end. Of course, all this can be done only on syllables which are of very considerable length, such as *all*, *hail*, *wo*. It should be heard in the sentence, ‘*Wo* unto thee, Chorazin, *wo* unto thee, Bethsaida.’ Its expression is always that of great solemnity.

Median stress can be given much more perfectly on the equal waves of the voice, than on the simple slides. The reason of this is, that the speaking voice, when it is made to dwell long on one syllable, naturally assumes the form of an equal wave, and median stress can be only given on very long syllables. In using the subjoined tables, therefore, each example should be sounded successively, with median stress on every one of the equal waves, direct and indirect.

It will require great practice to obtain a full command over this element, and great care after it has become familiar to us, to use it judiciously in speaking.

TABLE FOR PRACTICE.

I. ee, oo, a, a', a'', o, ou, i.

II. aid, save, all, heal, old, fair, praise, wo, move, know, arm, hail, bear, roll, lord, thine, lone-ly, roy-al, glo-ry, hol-y, un-known, con-ceal.

CHAPTER X.

ON QUANTITY.

THE third of the elements of expression is quantity, or the length of time taken up in pronouncing a syllable. The great rule which must be always borne in mind in using this element, is this. On solemn subjects we speak slowly, on more lively ones we commonly speak quickly. Read the words, 'Oůr Fáthěr, whō ārt ĩn heāven,' with a rapid utterance, or 'ā prĕtty fĕllōw yōu āre !' with a slow one, and the inconsistency will be at once apparent to every one.

This would perhaps seem to be almost enough to say on this subject, and it would be so in reality, if every body could only give long or short quantity, without losing the proper sound of the syllables on which we would show it. We find that most people, when they try to speak rapidly, clip their words so as to make them hardly intelligible to persons near them, and quite inaudible to any one who may be a little way off. So, too, when they try to speak slowly, we are almost sure to find, in their delivery, either what we call *singing*, or else *drowling*. It is therefore necessary, in a book on Elocution, to show how, by practice, all these common faults may be got rid of.

The common fault, then, into which people fall in giving short quantity, is that of not pronouncing their words correctly. To avoid this, it will be necessary for the pupil to practise diligently the sounding of *every one of the vocal elements*, as they have been

explained in the first chapter, till he can give them all *with perfect ease and accuracy*. He must then sound them in their several combinations, as given in the three tables for practice on the vocal elements, till he feels confident, that he is able to sound them or any others easily, without altering in the least their proper pronunciation. He should then begin to practise the utterance of elements and words *one after another*, as quickly as he can, still taking care that no sound whatever, which ought to be heard in them, be suffered to escape him. A great part of this practice has been already directed to secure a distinct articulation. It must now be repeated, as far as may be necessary to insure the power of articulating, not only well, but also *quickly*.

In giving long quantity, again, we have said most persons either sing or drawl. How are these faults to be avoided? To answer this question, it will be only necessary to repeat a part of what had been already said on the subjects of pitch and force.

First, then, the voice in speaking, ought never to rest for a single instant on the same pitch. In every syllable after it has once begun, it must be all the while either rising or falling. If we neglect this rule, we shall make a sound like that which is heard in singing. Every one, who, in trying to read slowly, *sings* his long syllables, will be found to make this mistake. He will have run along a part at least of the sound on the same pitch, instead of making it rise or fall throughout. To get rid of this fault, therefore, we must persevere in practising the different slides and waves, till it becomes unnatural to us,

even when making them as long in their sound as possible, not to sound them correctly.

The second fault is drawling. This must be corrected by the proper use of the element of force. There have been explained five different ways in which force may be applied to a syllable; the first being the natural radical and vanish, which adds no emphasis to it, and the other four being the different modifications of emphatic force, or stress. It has been also shown, that of these four kinds of stress, the first, which has been called radical stress, can never be applied to a syllable without making us sound it short: the other three require the syllable to be naturally long.

Now, in each of these five ways of applying force, the loudness of the voice is continually changing, throughout the word. Whenever we suffer it to remain through any considerable part of the sound, for two or three words together, we shall find that we have got into a drawl. If any one will listen to the way in which a young child reads his alphabet, or spells short words, they will find, in the sounds he makes, a good example of both these faults which we have been explaining. ‘ $\bar{a}-\bar{b}-\bar{c}.$ ’—A long sound is given to the name of each letter: but the voice runs along through each on a level pitch, and with very nearly the same degree of force.

In order, then, to correct this second fault, it will be only necessary to practise sounding syllables with long quantity, taking care to give them always either the natural radical and vanish, or else either vanishing, compound, or median stress.

It should be stated, however, that in almost every case where *very long* quantity is required, it will be best given by the combination of the equal waves with median stress. This therefore should be first practised. After we have mastered this point, it may be well to proceed to practise quantity on the simple slides, with the natural radical and vanish of the voice. If the pupil have strictly followed the directions given for practice on vanishing and compound stress, it will be hardly required for him to repeat that exercise. For the two exercises we have here prescribed, the tables given under the head of median stress will be found sufficient. On them, however, he *must* practise till he can perform the exercise well.

One point alone remains now to be noticed on this subject. In reading a sentence slowly, it will never do to give the same long quantity to every syllable in it. There are a great many syllables on which, from the natural shortness of the elements which compose them, we cannot possibly increase the length at all. Such words as *bit, tap, hate, fop, pettish*, can only be made long by altering their sound entirely. We call such syllables *immutable*.

There is a second class, again, which we can lengthen a little, but not much. These we call *mutable*. *Can, mad, ban, in*, are examples.

The third class only are capable of receiving very long quantity. *Hail, wo, throne, high, power*, are of this character. They are called *indefinite*.

In reading solemn passages, then, we must recollect that we are never to attempt to lengthen an immutable syllable at all, nor a merely mutable one

much. The use of the waves, and of median or compound stress, is confined to indefinite syllables; radical stress requires us to sound a syllable, to whatever class it may belong, as if it were immutable; vanishing stress may be given to either mutable or indefinite syllables. The natural radical and vanish, and the simple slides, may be given to all.

A remark or two should be made on the way in which we are to lengthen mutable syllables. Most of them have their tonic element naturally short. *C-a'''-n*, *i'-n*, *b-a'''-n*, *e-nd*. In such words no attempt must be made to lengthen out the tonic sound. *All* the quantity which may be given to the syllable must be given on the subtonic elements:—*c-a'''-N*, *i' N*, *b-a'''-N*, *e-N-D*.

In the same way, in lengthening indefinite syllables, much of the quantity must be given to the subtonic elements in them — *th-r-O-N* (throne), *s-OU-ND* (sound), *r-O-L* (roll), *m-A-D* (made). It will not do, however, in either case, to lengthen a subtonic element at all, if it comes BEFORE the tonic element in the syllable. This would sound very affectedly; indeed it would almost make two syllables of it:—*p-L-e'-N-D-e'-R* (plunder), *M-a'''-D* (mad), *k-L-A-M* (claim), *N-o-N* (known).

It will probably be difficult, at first, for the pupil to lengthen his subtonic elements, even where they ought to be lengthened. This difficulty must be removed by practising on the following tables. The first contains a list of the subtonics, which admit of being lengthened. On each of these let the pupils practise, first the slides, and then the equal waves,

of the tone, third and fifth, endeavoring throughout to make the sound as long as they can. The second table contains some mutable syllables, which will require quantity on the closing subtonic elements. The third consists of a few indefinite syllables, whose quantity is to be shared between the tonics and the subtonics which follow it.

TABLES.

- I. b, d, g, l, m, n, ng, r, v, z, th.
- II. sob, sad, dog, tell, him, son, song, her, or,
 live, his.
- III. old, aid, all, heal, bound, end, known, aim,
fair, our, save, raise, soothe, *hol-y*.

The bad effect of trying to lengthen any of the subtonic or atonic elements, *at the beginning of a word*, may be shown on any of the words in these tables which have consonants before the tonic element.

It is very important to recollect that an atonic element must never be lengthened at all, either at the beginning or end of a syllable. *F-i'-t* (fit), *S-a-v* (save), *SH-a-p* (shape), *TH-i'-ng-k* (think), *a'-F* (off), *h-i'-S* (hiss), *p-u-SH* (push). We must always try to give to this class of elements a *very short*, as well as very distinct, sound.

CHAPTER XI.

ON QUALITY.

WE have now arrived at the consideration of the elements of expression, viz. quality, or the *kind of voice* we are to use for different purposes. As might be supposed, the human voice is capable of a great many varieties of quality. The words, harsh, smooth, hoarse, full, musical, aspirated, whispering, and many others, are employed to denote them.

When we are speaking on subjects of no great interest, we use that kind of voice which is most easy and natural to us. This is nearly, though not quite the same, with almost every one. We can always recognize it when we hear it, as the natural tone of common conversation.

There are some persons whose ordinary quality of voice is bad; but it ought to be remembered, in speaking on this subject, that we do not mean by this expression what is commonly meant by it. If a person pronounces indistinctly, or talks monotonously, whines, drawls, or talks either too fast or too slow, it is common to say that he has a bad *kind of voice*. None of these faults are, however, really faults of quality. Bad pronunciation must be amended by practising in the vocal elements, monotony, by attending to the proper modes of using pitch and accent, whining, by avoiding the use of the semitone slides and waves, drawling, by the proper use of stress, too quick or too slow utterance, by the study and practice of quantity. So, also, if the voice be

too full or too loud, the fault is rather in the misemployment of the element of force. None of these belong really to the head of quality.

Real faults of quality are those only which cannot be brought under any of the other elements of expression. Like all other faults, they are to be amended only by careful practice. In almost every case they may be removed by this means. As soon as the nature of the fault, whatever it may be, has been ascertained, let the pupil direct his attention to it for a few weeks in all his reading, and even, if he can, whenever he is talking, and he will soon find that he is overcoming it. For example, if his speaking voice be too harsh, let him be continually aiming to make it sound less harshly when he reads; if it be too husky, let him try to make it clear and distinct; if he have fallen into a habit of speaking too much through the nose, or through the teeth, let it be his endeavor to avoid the peculiar effect of this way of talking, by trying to speak as other people do, through the throat. It will be the office of the instructor to point out such defects, whenever he finds them to exist. They are not of very common occurrence, and do not therefore require any very detailed explanation.

We are not, however, to be always using this natural quality of voice, of which we have been speaking. Almost every emotion of the mind has its peculiar quality of voice, which is employed to express it, and no other. It will not, however, be necessary to describe them all, as it is not very often that we find them used improperly. A few may be noticed

with advantage, as they will serve to explain more thoroughly what we mean by quality of voice.

When a person speaks with great authority, or in a very angry manner, his voice is commonly harsher than usual. The '*come here, sir,*' which we should address to a dog who did not mind the whistle, may serve as an example.

Grief or pity, on the other hand, require a milder quality of voice. '*Poor fellow,*' even to a dog, would never be spoken harshly.

Secrecy will employ a whisper! This needs no example.

Fear is expressed by a quality of voice a good deal like the whisper. We call it aspiration. '*What's the matter?*' '*Didn't you see it?*'

The same quality of voice in combination with great force is used to express extreme violence, and sometimes contempt. '*Coward!*'

There is a quality of voice much used in acting, and, indeed, often of great importance in good public speaking. Dr. Rush has given it the name of the '*orotund.*' Its uses, and the modes of obtaining a command over it, are explained in the Grammar. As it is not easy of acquisition, it has been thought best not to attempt to give directions for its employment in this book. It will be found of great importance to the more advanced student of Elocution. In an introductory course of instruction, the teacher would hardly ever require to do more, than to correct the faults which may be found in the natural quality of the voice.

CHAPTER XII.

ON ACCENT.

In the eighth chapter (p. 64), an example was given of a sentence in which some of the syllables, though unemphatic, were to be read with a somewhat greater degree of force or loudness than the others. 'And Na'than sa'id unto Da'vid.' It was also shown in what respect the unemphatic increase of force on these syllables differs from the emphatic use of that element, which we have called stress, and of which a number of examples have been given. We have now, under the head of accent, to explain the purposes which it is employed to serve in speech.

The human voice and ear are so formed by nature, as always to require a variety in the force of the successive syllables in a sentence. Take any sentence whatever, and, whether there be emphatic words in it or not, this will be seen to be the case.

'Then' they went out' of the ci'ty, and came' unto him'.'

- 'And when' he had said' *this*', he *fell* asleep'.'

'A *li*'ar has need' of a *good*' mem'ory.'

In the above examples those syllables which require the heavy sound, and which are called accented syllables, are all marked thus ('). The other syl-

lables, which are comparatively slurred over, are said to be unaccented. It should be particularly remembered that a monosyllable may really receive accent, just as well as any one of the syllables in a long word.

‘ He’ had a fe’ver when’ he was in Spain’.

In grammars and spelling-books the accent is only marked in words of two or more syllables: ‘ Fe’-ver,’ ‘ Almight’y,’ ‘ Ir’ritable.’

A glance at the five examples already given will suffice to demonstrate an important point in reference to accent. No syllable can have *emphasis* of any kind given it, without becoming accented. Let the pupil try to repeat either of the two last examples, on the former page, giving to the accented syllables in any of the emphatic words, the low sound of unaccented syllables, and he will directly find that the words are made unemphatic. It has been already more than once observed that accented syllables are not all emphatic. The two examples first given do not *require* any emphasis. They must, however, receive accent.

It remains only to inquire how the accented and unaccented syllables are to follow one another in speech. Two very simple rules will explain the whole system.

I. An *unaccented* syllable may follow an accented one, without any pause or break between them; an *accented* one cannot.

Let the word ‘ there’fore ’ be taken as an example. The first syllable in it is always accented, the second,

never. In repeating the word, we see that the unaccented syllable can be uttered easily, without any pause between it and the accented one before it. But now, repeat the first syllable twice, 'there'—there', taking care to make it accented both times. There will be a very perceptible break between them, a break long enough for us to have got in, if we had tried, an unaccented syllable, in the time it took up. We might say, 'there' and there', in as little time as we can 'there'—there'.' So much for the first rule.

II. The second principle is, that two, or even more, unaccented syllables may follow *one another* without requiring any pause between them.

Take, for instance, the following sentences:—
'There'fore there went'.' 'There'fore there went out'.' 'His'tory of the king'.' The above examples show us two, three, and even four unaccented syllables in this close union. More than four, we shall find too many. We shall be obliged to pause between them, in order to take breath.

In each of these examples we find that the accented syllable, and the unaccented sound or sounds which follow it, are uttered by one effort of the voice. As soon as we come to another accented syllable, we must make another effort. 'There'fore there went' out'—.' We give the name of a *measure* to the syllables which are thus sounded by one impulse. In order to make out the measure, for reading, we divide them from each other by bars, (thus, | |).

' | There'fore there | went' to him | all' Jer | u'salem | --'

' | And' they shall | burn' to | geth'er. | '

If these sentences be read with their accents, as they are here marked out, they will have no pause whatever of the voice, from the beginning to the end. It is not possible, however, to read long sentences, without making pauses in them. Four or five measures are the most that can be sounded together, without stopping. If we try to utter more, we shall lose our breath. The following sentence will serve as an example.

' I | can'not my | Lords' I | will' not | join' in
con | grat'u | la'tion | on' mis | for'tune and dis |
grace'.'

Hardly any one will be able to read this sentence, as it is here marked out, without stops of any kind. They will be obliged to pause for breath before they reach the end. Yet the accented syllables are all marked rightly. Let us see whether there is not some means by which we can mark out the places where, and the length of time for which, we may, without violating the sense, be allowed to pause for breath.

Pauses in speech are of various lengths, some taking up a whole measure, or even more; others only taking half a measure. The following are examples of those which are most commonly used.

1. Where two accented syllables come together, the voice is commonly compelled to pause between them, through the unaccented portion of the first measure. This pause was exhibited in the repetition

of the accented syllable 'there'—there.' It may be thus marked, ' | there' 7 | there'.'

' | No'ah | went' 7 | in'.'

' Then' they | went' 7 | in' unto | No'ah. | '

' Then' the | Lord' 7 | shut' him | in'.'

' And' in the | six' 7 | hun'dredth | year'.'

If, however, the first accented syllable be indefinite in its quantity, we may make it so long in its sound, as to run it through the time of the whole measure, and so not leave any pause between it and the next. This would be very often done in solemn reading.

Yet' 7 | O' | Lord' | God' 7 | most' 7 | ho'ly |

O' | Lord' | most' 7 | migh'ty. |

In' the | self' 7 | same' | day' | en'tered | No'ah.

This pause through the unaccented portion of a measure is so short and unimportant, that it is not commonly worth while to mark it. It has only to be remembered that where two accented syllables come together, a pause of half a measure may be made between them; but that if the former be indefinite, it need not be made. In the scored exercises for reading given in this work, the rest (7) is not printed, unless where the sense may happen to *require* a pause:—e. g.

' In' the | self' | same' | day' | en'tered | No'ah. |

' Sir' 7 | I' in the | most' ex | press' | terms' |—'

2. A pause may be made, if the sense requires it,

through the unaccented portion of the measure.
Thus:

‘ When’ he had | end’ed | 7 he | turned’ to the |
south’ | side’ of the | scaff’old | 7 and | said’. | ’

‘ Hav’ing | ut’tered a | short’ | prayer’ | 7 he | gave’
the | sig’nal | 7 to the | ex’e | cu’tioner. | ’

The same rest is usually inserted in the scored exercises, wherever a sentence begins on an unaccented syllable, in order to show to the reader, that it does not come at the beginning of the measure.
Thus:

7 ‘ And the | wa’ters pre | vailed’ upon the | earth’. | ’

7 ‘ To | sat’isfy him | 7 the | door’ of the | bed’-
chamber | 7 was | half’ | o’pened. | ’

7 ‘ I | know’ | that’ my Re | deem’er | liv’eth. | ’

3. Pauses may take up the whole time of a measure. Thus:

‘ I’ am a | mazed’ | 7 7 | yes’ my | Lords’ 7 | I’
am a | mazed’ at his | Gra’ce’s | speech’. | ’

‘ One’ | dead’ | u’niform | si’lence | 7 7 | reigned’
over the | whole’ | re’gion. | ’

‘ When’ a | man’ hath | once’ | for’feited | 7 the |
rep’u | ta’tion | 7 of his in | teg’rity | 7 7 | noth’ing
will | then’ | serve’ his | turn’ | 7 7 | neither | truth’ |
nor’ | false’hood. | ’

In the scored exercises, the rests (77) are omitted in the notation used to express this pause. Thus:

‘ If I as | cend’ | up’ into | heaven’ | | thou’ art | there’ . | ’

‘ 7 To | send’ forth the | mer’ciless | In’dian | | thirst’ing for | blood’ ! | 7 a | gainst’ | whom’ ? | | your’ | pro’testant | breth’ren ! | ’

4. Pauses may be made through a measure and a half, or two measures; and sometimes even through more.

‘ 7 I | make’ the as | ser’tion | 7 de | lib’erately | | 7 I re | peat’ it | 7 and | call’ on | a’ny | man’ who | hears’ me | 7 to | take’ | down’ my | words’ . | ’

‘ Are’ you | com’petent | 7 to trans | fer’ them to the | Brit’ish | par’liament ? | | 7 I | an’swer | no’ . | ’

‘ Then’ shall be | brought’ to | pass’ | 7 the | say’-ing that is | writ’ten | | Death’ | 7 is | swal’lowed | up’ | 7 in | vic’tory | | | O’ | Death’ | | where’ is thy | sting’ ? | | | O’ | Grave’ | | where’ is thy | vic’tory ? | | | 7 The | sting’ of | death’ | 7 is | sin’ | | 7 and the | strength’ of | sin’ | 7 is the | law’ . | | | 7 But | thanks’ be to | God’ | 7 who | giv’eth us the | vic’tory | | through’ our | Lord’ | Je’sus | Christ’ . | | |

These longest pauses, of course, only take place between *sentences*, i. e. in places where, in common printing, full stops would be made.

Some other pauses may perhaps be seen in the scored exercises. They may, however, be so easily explained by the teacher, while going through them, that it is not worth while to describe them all here.

The scored exercises which have been so often referred to, must be all read over by the class,

with the utmost care, the attention being directed, not only to the emphasis, but also more especially to the accents, and to the marked pauses. The principles on which they are divided into measures, and separated by pauses, must be repeated over and over, while reading them, till they have become perfectly plain and familiar to every one. When the scored pieces have been thus read and studied, the pupils must be required to score out for themselves, the whole or part of the two succeeding unscored pieces.*

The mark (') over the accented syllables which has been used in all the examples given in this chapter, is omitted in the scored exercises. The pupil will have no difficulty in recollecting that the accented syllable is always the one which comes close after the bar.

‘ Such were the | last | hours | 7 and | such the |
final | close | 7 of this | great | man’s | life. | | ’

* If this practice be diligently performed, there will be found few pupils, if any, in a class who will not have acquired the power of reading *without ever getting out of breath*. The longer and more attentively it is persevered in, the more satisfactory will be the result. If it be neglected, or given up before the desired effect is produced, the whole labor of *explaining* the system of accent will have been lost. The author of this work may testify, from his own experience, to the utility of the course he recommends. Other teachers, who have employed a book of scored exercises which he published some years since, have assured him of their success, in teaching children to read carefully, and *mind their stops*. The hasty, gabbling, panting way in which most children read, is enough to prove the necessity of some such plan.

CHAPTER XIII.

ON ANALYSIS.

THE preceding chapters of this work have been taken up in giving an account, first, of the vocal elements, by practising on which we may obtain a correct articulation, and then of the different uses of the elements of expression. It was stated, at the outset, that in order for any one to become a perfect speaker, it is necessary that he should have practised on *all these*, till he finds no difficulty whatever in performing any exercises on them, however difficult. A series of exercises have been given on each subject, which will probably be found sufficient. It is hoped that all the practice recommended on them, has been performed. If the pupil really wishes to succeed, it must be:

But there is also another thing quite as necessary to make a good speaker. It is the right understanding of the meaning of what he speaks. Without this, he will be all the while making mistakes, however well he may be able to *sound* either the vocal elements or the elements of expression. He must know *when* and *where* he ought to use each element of expression; and he never can do that, if there be any part of what he has to say, which he does not understand.

The teacher would do well to refer, for his own information on this subject, to the Grammar, where a much fuller explanation of it is given, than was thought necessary in a book for children.

This, then, is the second thing to which he must attend. When he comes to *read*, after having gone through his practice on the elements, he must endeavor to find the exact meaning of *each sentence*. This is what we call attending to *the Analysis* of speech.

Some persons, of course, will be able to do this a good deal easier than others. Every body must, however, learn to do it as well as he can. It will not be possible to give any rules by which it may be done without attention. The only rule we can give is, *to think about it*.

A few examples and remarks will perhaps be of use in showing a little, *how* we are to think in order to find out this point.

First, we are to see which are the emphatic parts, and which the unemphatic. Those words and parts of the sentences which are *most important*, are to be made emphatic by the use of some one or other of the elements of expression, according to the kind of meaning which they ought to have. Those parts, which are, for any reason, of *less consequence*, are to be unemphatic.

‘They brought to the PHARISEES *him that aforetime was blind*. And it was the SABBATH-DAY *when Jesus made the clay, and opened his eyes*. Then again the PHARISEES also asked him *how he had received his sight*. He said unto THEM, *he put clay upon mine eyes, and I washed, and do see.*’ John ix. 13, 14, 15.

In this example, the first important part is the word ‘Pharisees.’ We had been told before, in the

chapter that the people had been wondering at the cure of the blind man, and inquiring of him about it. We now hear that they brought him to the Pharisees. This word then is emphatic. The words which follow are of no importance at all. The verse might just as well have been 'they brought him to the Pharisees' as 'they brought to the Pharisees him that aforetime was blind.' All these words are, in fact, no more than a kind of name for the man of whom we have heard so much already, and whose circumstances we all know so well. Of course, these words are to be slurred. The second sentence gives a new piece of information, 'all this happened on the SABBATH-DAY.' The word 'sabbath-day' is therefore to be emphatic, but all the following words 'when Jesus made the clay and opened his eyes,' are to be slurred, because, as we know from what came before, what it was Jesus had been doing, we do not want to have it told again as important news. The Pharisees then asked him the old question. 'Pharisees' is emphatic; all the words which are used to express the question we had been hearing before, are to be slurred. 'He told THEM his story.' Here 'them' is to be emphasized, because it is important. The story, as it has been given before in the chapter, is of no importance, and must be lightly passed over.

In the same way we may mark out the emphatic parts, and those which should be slurred in the following examples.

'But the Jews did not BELIEVE concerning him, *that he had been blind and received his sight,*

until they called the PARENTS of him that had received his sight.'

'And they CAST him OUT. JESUS HEARD that they had cast him out; and when he had found him, he said unto him, DOST thou BELIEVE on the Son of God? He answered and said, who is he, Lord, that I MIGHT believe on him?'

'ART THOU GREATER than our father JACOB, who GAVE us the well, and drank thereof, himself and his children, and his cattle?'

Sometimes the slurred part is not really unimportant, the only reason for passing lightly over it, being that we want to give great prominence to some other part.

'What IS it, you must, in that event, submit to the people?'

'The smoothness of flattery cannot NOW AVAIL, cannot SAVE us in this rugged and awful crisis.'

'What PROFIT hath a man of all his labor, which he taketh under the sun?'

Wherever we have to connect together, in meaning, words which are placed away from one another in a sentence, we must slur the words which come between them. Thus:

'They FOUGHT (like brave men), LONG and WELL.'

'Soon after this short repose, Argyle was BROUGHT (according to order), to the LAIGH COUNCIL HOUSE (from which place is dated the letter to his wife), and from THENCE to the PLACE of EXECUTION. On the scaffold, he had some discourse, as well with MR.

ANNAND (*a minister appointed by government to attend him*), AS WITH MR. CHATERIS.'

'After dinner, he RETIRED (*as was his custom*), to his BED-CHAMBER, WHERE (*it is recorded*), he SLEPT QUIETLY for about a quarter of an hour.'

'It is now sixteen or seventeen years since I saw the QUEEN of FRANCE (*then the Dauphiness*), at VERSAILLES.'

'He REFUSED (*saying*), NO, NO, THAT will NOT HELP ME.'

'The MISERABLE INHABITANTS (*flying from their flaming villages*), IN PART were SLAUGHTERED.'

'Ay, and that TONGUE of his (*that bade the Romans Mark him, and write his speeches in their books.*) ALAS! (*it cried*) GIVE me some DRINK, Titinius, As a SICK GIRL.'

It is of very great importance, that the slurred and emphatic parts of a sentence be thus always clearly marked out in the mind of the reader. It is not possible for any one to read correctly without doing it. In many of the sentences given above as examples, it would altogether destroy the sense, if we should neglect either to emphasize strongly the prominent parts, or to slur over the unimportant ones. This will be seen at once, by reading the following sentences, without employing any slur of the voice.

'Argyle was brought, according to order, to the Laigh Council House, from which place is dated the

letter to his wife, and from thence to the place of execution.'

'After dinner, he retired, as was his custom, to his bed-chamber, where it is recorded, he slept quietly for about a quarter of an hour.'

'—— since I saw the Queen of France, then the Dauphiness, at Versailles.'

'He refused saying, No, no, that will not help me.'

These readings would make it appear that Argyle wrote a letter from the Laigh Council House to his wife, *and from her to the place of execution*; that his having had a quarter of an hour's sleep *was recorded in his bed-chamber*; that the Queen of France was Dauphiness at *Versailles*, and of course no where else; and that the man who is last spoken of refused to *say No, no, &c.* If, in any of the other sentences given, these slurred parts be read as if they were important, the pupil will soon see how much the meaning is injured by it in them also.

'And they CAST him OUT. JESUS HEARD that they had CAST him OUT, &c.'

After we have fixed upon the emphatic and slurred parts of every sentence, the next thing to be observed is the *kind of feeling* with which it should be read. It will not do to read every sentence in the same hum-drum way, as is commonly done in schools.

Some things are to be read lightly, in the way in which we should tell a story.

‘ On the side of the victors almost sixty thousand men had been engaged, and more than one-fourth were left on the field. The number of the vanquished, and the amount of their loss are unknown. By the vanity of the Norman historians the English army has been exaggerated beyond the limits of credibility: by that of the native writers it has been reduced to a handful of warriors; but both agree that with Harold and his brothers perished all the nobility of the south of England; a loss which could not be repaired.’

‘ Then Martha, as soon as she heard that Jesus was coming, went and met him: but Mary sat still in the house.’

‘ And the Philistines fought, and Israel was smitten, and they fled every man to his tent, and there was a very great slaughter.’

[Such passages as these must never be read with violent emphasis, such as we often *should* use in declaiming.]

‘ NATIONAL PRIDE, INDEPENDENCE of our COUNTRY, these we are told by the Minister are only VULGAR TOPICS, fitted for the meridian of the MOB, but utterly UNWORTHY the consideration of THIS HOUSE, or of the MATURED UNDERSTANDING of the noble LORD who CONDESCENDS TO INSTRUCT it.’

‘ But it SEEMS this is an age of REASON, and the TIME and the PERSON are at last ARRIVED that are to DISSIPATE the ERRORS that have overspread the past generations of IGNORANCE.’

In both these examples there should be a good deal of scornful feeling given. This will require unequal waves on those syllables which are printed in SMALL CAPITALS. The emphatic words are all marked by capitals. It will not do to put the unequal wave on all of them. Suppose, now, such passages to be read with very slow time, as though their meaning was solemn, instead of scornful, such reading would strike every one as very faulty.

Other passages, which are really solemn, would require long quantity throughout, and emphatic equal waves of the voice on all the emphatic indefinite syllables.

‘ But THOU, O LORD, have MERCY upon us miserable offenders. SPARE thou THOSE, O God, who confess their faults. RESTORE thou THOSE who are penitent; according to thy promises declared unto mankind in Christ Jesus our LORD.’

‘ OUR FATHER, who art in heaven, Hallowed be thy NAME. Thy KINGDOM COME. THY WILL be done on earth as it is in heaven. Give us this DAY our DAILY bread, and FORGIVE us our trespasses as we forgive them that trespass against us. And lead us not into temptation: but deliver us from EVIL. For THINE is the KINGDOM, and the POWER, and the GLORY, for ever and ever, AMEN.’

In the descriptions which have been given of the elements of expression and their uses, enough has been said to explain to any one who has thoroughly studied them, for what kind of feeling each of them should be employed. All we have to do here is, to show the importance of examining every passage we read, that we may see what feeling ought to be expressed in reading it. When we have done this, it will be easy to give it the right elements.

Most people, who have thought little on the subject, have fancied that emphasis consists in merely sounding some words louder than the rest. Those who have gone through this little book, will know better. They will understand that emphasis may be given by the increased use of any of the elements of expression, and that each modification or combination of these gives a DIFFERENT KIND of emphasis. They will see, therefore, the necessity there is of knowing what kind of emphasis is wanted, as well as the words on which it is wanted. This can only be known by pursuing the second process of analysis here explained.*

Neither process of analysis then must be neglected, even on a single sentence, in reading the course of exercises given at the end of this book. If the pieces are read without it, they might almost as well not be read at all.

Before concluding this chapter, something should

* The teacher will find plenty of additional examples of this second process of analysis in the chapters on Emphasis, Emotion, and Drift, in the Grammar of Elocution.

be said on the use of what is called 'Transition of Voice.'

By transition of voice, properly so called, we mean a marked and sudden change between two passages, in any of the elements of expression. Thus, we may change from quick to slow, from forcible to weak, from a high pitch to a low one, &c. Of course, such changes must be made only in places, where the feeling to be expressed by the speaker, or the current of the thought, changes also. In all such cases, a proper analysis of the piece will direct us to make this transition. The following may serve as examples in which violent transition should be used.

'At last, turning to poor Dick, "As for you, you have always been a sad dog; you'll never come to good; you'll never be rich; I leave you a shilling, to buy a halter!"——"Ah, father," cries Dick, without any emotion, "may Heaven give you life and health to enjoy it yourself."'

The speech of the father is angry, that of the son, trifling. There must, therefore, be a marked transition from the one to the other.

'Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us.——Besides, sir, we shall not fight our battles alone. There is a just God, who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is

to the vigilant, the active, the brave.———Besides, sir, we have no election. Even if we were base enough to desire it, it is now too late to retire from the contest.'

In this example there are two transitions needed. The first sentence is extremely energetic, and requires deep downward slides on the emphatic words with a considerable degree of force throughout. The second sentence begins, as if the speaker had just recollected something he had not been thinking of before.—' Besides, sir,——.' Of course this must not run on with the same violence as the words before it. The change of feeling must be marked by a transition from great energy to apparent calmness. In the following sentences the voice must gradually recover its energy, as the feelings of the speaker may be supposed to be gradually warming. A second transition, of the same character with the first, will then be required on the second, ' Besides, sir,——.'

Another use of violent transition is, to give very marked emphasis to one or both of the parts separated by it, and particularly to the last.

' The WAR is inevitable,—and let it COME !—I REPEAT it, sir,——LET it COME.'

Let the first part of this example be spoken on a pretty high note, with strong downward slides on ' war ' and ' ev : ' the second should then follow on a much lower note, and with slower time. The third part should have an earnest, but conversational

intonation; and the fourth a still lower note, and still more extended quantity than the second. There ought to be a considerable pause made between each. These transitions will be found to give extraordinary energy.

‘Are you competent to transfer your legislative rights to the French Council of Five-Hundred?—Are you competent to transfer them to the British Parliament?’

The first question here will require a high note and quick time throughout. The second must be asked in a low pitch, with all the solemnity of long drawn quantity.

A species of transition much less violent than that which the preceding examples have been employed to illustrate, should be made in reading, to mark out to the ear the beginning of the paragraphs, or other divisions in a piece. This transition consists, commonly, in a slight abatement either of the force or rapidity of the voice. Examples enough are to be found in the reading exercises.

CONCLUSION.

IN conclusion, let it be repeated that Elocution is not to be learnt without diligence and persevering EXERCISE of the voice. If the pupil has been made to understand all the explanations of the elements of

Elocution which are contained in the foregoing pages, and to distinguish by his ear between the different modifications of sound which the examples are intended to exhibit, he will indeed have done much. He will have learnt a good deal that **MAY** afterwards be made useful, and will have improved his ability to criticize the speaking of others. His **VOICE**, however, will be little, if at all, improved, unless **ALL** the elementary exercises have been thoroughly gone through. His power to **USE** his voice in reading, or in speaking, will not be bettered, unless he proceed to practise himself in this department, by reading in the manner which has been pointed out. The system of accent must be perfectly understood to make him preserve his breath; the habit of correct analysis must be formed; to make him express the sense.

We do not claim the power of working miracles, of manufacturing good Elocutionists without labor. All we boast of having accomplished, is, the having pointed out a system of exertion, by which, with as little fatigue as possible, the pupil may arrive at excellence. To have mastered all that is contained in this book will be as much as a class of children can accomplish. More will be required, however, to perfect the delivery of the adult. Elocution is, like music, painting, or sculpture, a difficult, though an elegant and highly useful art.

EXERCISES.

EXERCISE I.

REPLY OF MR. PITT,

(The late Earl of Chatham.)

THE atrocious crime of being a young man, which the honorable gentleman has, with such spirit and decency, charged up on me, I shall neither attempt to palliate, nor deny; but content myself with wishing that I may be one of those whose follies cease with their youth; and not of that number who are ignorant in spite of experience.

Whether youth can be imputed to any man as a reproach, I will not assume the province of determining: but surely, age may become justly contemptible, if the opportunities which it brings have passed a way without improvement, and vice appears to prevail when the passions have subsided. The wretch that, after having seen the consequences of a thousand errors, continues still to blunder, and whose age has only added obstinacy to stupidity, is surely the object of either abhorrence or contempt; and deserves not that his grey head should seek cure him

from | insults. | | | Much | more | 7 is | he to be ab |
 horred | who, | as he has ad | vanced in | age, | 7 has
 re | ceded from | virtue, | 7 and be | comes | more |
 wicked | 7 with | less temp | tation: | | 7 who | pros-
 titutes him | self for | money | 7 which he | cannot
 en | joy, | 7 and | spends the re | mains of his | life
 | 7 in the | ruin of his | country. | | |

7 But | youth | 7 is | not my | only | crime. | | |
 I have been ac | cused | 7 of | acting a the | atrical |
 part. | | |

7 A the | atrical | part, | may | either im | ply |
 some pe | culi | arities of | gesture, | 7 or a | dissimu
 | lation of my | real | sentiments, | 7 and an a | dop-
 tion of the | opinions and | language | 7 of an | other
 | man. | | |

7 In the | first | sense, | 7 the | charge is | too |
 trifling | 7 to be con | futed: | | 7 and de | serves |
 only to be | mentioned, | | that it | may be de |
 spised. | | | I am at | liberty | 7 (like | every | other
 | man) | 7 to | use my | own | language: | 7 and |
 though I | may | 7 per | haps, | 7 have | some | 7 am
 | bition, | yet, to | please | this | gentleman, | I shall
 | not | lay myself | 7 under | any re | straint, | 7 or |
 very | 7 so | licitously | copy | his | diction, | 7 or
 his | mien; | 7 how | ever | 7 ma | tured by | age, | 7
 or | modelled by ex | perience. | | | 7 If | any man |
 shall, | 7 by | charging me | 7 with the | atrical be |
 havior, | 7 im | ply | 7 that I | utter | any | sentiments
 | but my | own, | 7 I shall | treat | him | as a ca |
 umniator | 7 and a | villain: | | nor shall | any pro |
 tection | shelter him | 7 from the | treatment | which
 he de | serves. | | | 7 I | shall, | 7 on | such an oc |

casion, | 7 with | out | scruple | trample upon | all |
 those | forms | 7 with which | wealth and | dignity | 7
 en | trench themselves; | | nor shall | any thing | but
 | age | 7 re | strain my re | sentment: | | age, | 7
 which | always | brings | one | privilege; | | that | 7
 of | being | insolent | 7 and | super | cilious | 7 with
 | out | punishment. | |

But with re | gard to | those | whom I have of |
 fended, | I am of o | pinion | 7 that | if I | had | acted
 a | borrowed | part, | I should have a | voided their |
 censure. | | 7 The | heat that of | fended them | 7
 is the | ardor of con | viction, | 7 and that | zeal for
 the | service of my | country, | 7 which | neither |
 hope, | 7 nor | fear, | 7 shall | influence me | 7 to
 sup | press. | | 7 I | will not | sit | uncon | cerned |
 while my | liberty | 7 is in | vaded: | 7 nor | look in |
 silence | 7 upon | public | robbery. | | I will ex |
 ert my en | deavors | 7 (at what | ever | hazard) | 7
 to re | pel the ag | gressor, | 7 and | drag the | thief
 to | justice, | | what | power | so | ever | 7 may pro |
 tect the | villainy, | 7 and | who | ever | 7 may par |
 take | 7 of the | plunder. | |

EXERCISE II.

ST. PAUL'S DEFENCE BEFORE AGRIPPA.

Acts xxvi. 1.

THEN A | grippa | said unto | Paul, | | Thou art
 per | mitted to | speak for thy | self. | | Then | Paul

| stretched forth the | hand, | 7 and | answered | 7 for
him | self. | | |

7 I | think myself | happy, | | King A | grippa, | 7
be | cause I shall | answer for my | self | this | day |
7 be | fore | thee, | touching | all the | things | 7
where | of | 7 I am ac | cused | 7 of the | Jews: | |
7 e | specially | 7 be | cause I | know thee | 7 to be ex
| pert in | all | customs | 7 and | questions | 7 which
| are a | mong the | Jews: | | wherefore | 7 I be |
seech thee | 7 to | hear me | patiently. | | |

7 My | manner of | life | 7 from my | youth, | |
which was at the | first | 7 a | mong mine | own | na-
tion | 7 at Je | rusalem, | know | all the | Jews; | | 7
which | knew me | from the be | ginning, | if they
would | testify; | 7 that | after the | most | straitest |
sect | 7 of our re | ligion | 7 I | lived a | Pharisee. | | |

7 And | now | 7 I | stand | 7 and am | judged | 7 for
the | hope of the | promise | made of | God | unto
our | fathers: | | 7 unto | which | promise | 7 our |
twelve | tribes, | instantly | serving | God | day and |
night, | hope to | come. | | | 7 For | which | hope's |
sake, | King A | grippa, | | I am ac | cused | 7 of the
| Jews. | | | Why | should it be | thought | 7 a | thing
in | credible | 7 with | you, | 7 that | God | 7 should
| raise the | dead? | | | I | verily | thought with my |
self, | 7 that I | ought to | do | many | things | con-
trary | 7 to the | name of | Jesus of | Nazareth. | | |
7 Which | thing | 7 I | also | did | 7 in Je | rusalem:
| 7 and | many of the | saints | 7 did I | shut up in |
prison, | | having re | ceived au | thority | 7 from
the | chief | priests; | | 7 and | when they were | put
to | death, | 7 I | gave | my | voice | 7 a | gainst

them. | | | 7 And I | punished them | 7 oft | 7 in |
 every | synagogue, | 7 and com | pelled them | 7 to
 blas | pheme; | | 7 and | being ex | ceedingly | mad
 a | gainst them, | 7 I | persecuted them | even unto |
 strange | cities. | | | Whereup | on as I | went to Da |
 mascus, | | 7 with au | thority, | 7 and com | mission
 | 7 from the | chief | priests, | 7 at | mid | day, | O |
 king, | 7 I | saw in the | way | 7 a | light from | hea-
 ven, | 7 a | bove the | brightness | 7 of the | sun, | |
 shining | round a | bout | me, | 7 and | them which |
 journeyed | with me. | | | 7 And | when we were | all
 | fallen to the | earth, | 7 I | heard a | voice | speak-
 ing unto me, | 7 and | saying | 7 in the | Hebrew |
 tongue, | | Saul, | | Saul, | | why | persecutest thou |
 me? | | 7 it is | hard | for thee | 7 to | kick a | gainst
 the | pricks. | | | 7 And I | said, | Who | art thou, |
 Lord? | | | 7 And he | said, | 7 I am | Jesus, | | whom
 thou | persecutest. | | | 7 But | rise | 7 and | stand
 upon thy | feet; | | 7 for | I have ap | peared unto
 thee | 7 for | this | purpose, | 7 to | make thee a |
 minister | 7 and a | witness | | both of | these | things
 | which thou hast | seen, | 7 and of | those | things |
 7 in the | which | 7 I will ap | pear unto thee; | | 7
 de | livering thee | 7 from the | people, | and from
 the | Gentiles, | 7 unto | whom | now I | send thee;
 | 7 to | open their | eyes, | 7 and to | turn them | 7
 from | darkness | 7 to | light, | 7 and from the | power
 of | Satan | 7 unto | God; | | 7 that | they may re |
 ceive | 7 for | giveness of | sins, | 7 and in | heritage
 | 7 a | mong | them which are | sanctified, | 7 by |
 faith | 7 that is in | me. | | | Whereup | on, | O | king
 A | grippa, | | I was | not diso | bedient | 7 unto the

| heavenly | vision: | | 7 but | showed | first | 7 unto |
 them of Da | mascus, | | 7 and at Je | rusalem, | 7
 and through | out | all the | coasts of Ju | dea, | 7 and
 | then | 7 to the | Gentiles, | | that they should re |
 pent | 7 and | turn to | God, | 7 and | do | works |
 meet for re | pentance. | | 7 For | these | causes | 7
 the | Jews | caught me in the | temple, | | 7 and |
 went a | bout | 7 to | kill me. | | Having | therefore
 | 7 ob | tained | help of | God, | 7 I con | tinue | 7
 unto | this | day, | witnessing | both to | small and |
 great, | | saying | none | other | things | 7 than | those
 | 7 which the | prophets | 7 and | Moses | 7 did | say, | 7
 should | come, | | 7 that | Christ | 7 should | suffer,
 | 7 and that | he should be the | first | 7 that should
 | rise from the | dead, | 7 and should | show | light |
 7 unto the | people, | and to the | Gentiles. | | 7
 And as he | thus | spake for himself, | | Festus | said
 with a | loud | voice, | | Paul, | thou art be | side thy-
 self; | | much | learning | 7 doth | make thee | mad.
 | | But he | said, | 7 I am | not | mad, | 7 most | no-
 ble | Festus, | 7 but | speak forth the | words of |
 truth | 7 and | soberness. | | 7 For the | king | know-
 eth of | these | things, | 7 be | fore | whom | also | 7
 I | speak | freely; | | 7 for | I am per | suaded | 7 that
 | none of | these | things | 7 are | hidden from | him;
 | | 7 for | this | thing | 7 was | not | done in a | cor-
 ner. | | King A | grippa, | 7 be | lievest thou the |
 prophets? | | 7 I | know | 7 that thou be | lievest.
 | | Then | 7 A | grippa | said unto | Paul, | Al | most
 | thou per | suadest | me | 7 to be a | Christian. | |
 And | Paul | said, | 7 I | would to | God, | 7 that | not

only | thou, | 7 but | also | all that | hear me | this
 day, | 7 were | both | al | most, | 7 and | alto | gether
 | such as | I am, | 7 ex | cept | these | bonds. | |

EXERCISE III.

ON SINCERITY.

FROM ARCHBISHOP TILLOTSON (ABRIDGED).

TRUTH | 7 and sin | cerity | 7 have | all the ad |
 vantages | 7 of ap | pearance, | 7 and | many | more.
 | | 7 If the | show of | any thing | 7 be | good for |
 any thing, | | 7 I am | sure | 7 the re | ality | 7 is |
 better: | | 7 for | why | 7 does | any man | 7 dis | sem-
 ble, | 7 or | seem to be | that which he | is | not, | |
 but be | cause | 7 he | thinks it | good to | have | 7
 the | qualities | 7 he pre | tends to? | | Now the |
 best | way | 7 for a | man to | seem to be | any thing, |
 is to | be in re | ality, | | what he would | seem to be:
 | | 7 be | sides, | 7 it is | often as | troublesome | 7 to
 sup | port the pre | tence of a | good | quality, | 7 as
 to | have it; | 7 and | if a | man | have it not, | 7 it is
 | most | likely | he will be dis | covered to | want it;
 | | 7 and | then, | all his | labor to | seem to | have it,
 | 7 is | lost. | | 7 There is | something | un | natural
 | 7 in | painting, | 7 which a | skilful | eye | 7 will |
 easily dis | cern | 7 from | native | beauty | 7 and
 com | plexion. | |

Therefore, | 7 if | any man | think it con | venient
 to | seem | good, | let him | be so in | deed: | | 7 and

| then | 7 his | goodness will ap | pear | 7 to | every
 one's | 7 satis | faction. | | 7 Par | ticularly, | | as
 to the af | fairs of | this | world, | 7 in | tegrity | 7
 hath | many ad | vantages | over | all the arti | ficial |
 modes | 7 of | dissimu | lation | 7 and de | ceit. | |
 7 It is | much the | plainer | 7 and | easier, | | much
 the | safer, | 7 and | more se | cure | way of | dealing
 in the | world; | | 7 it has | less of | trouble and
 | difficulty, | 7 of en | tanglement | 7 and per | plex-
 ity, | 7 of | danger and | hazard | 7 in it. | | 7 The
 | arts of de | ceit and | cunning | 7 con | tinually |
 grow | weaker, | 7 and | less | serviceable | 7 to |
 those that | practise them; | | 7 where | as | 7 in |
 tegrity | | gains | strength by | use; | | 7 and the
 | more and | longer | any man | practiseth it, | 7
 the | greater | service | 7 it | does him: | | 7 by con
 | firming his | repu | tation, | 7 and en | couraging |
 those | 7 with | whom he | hath to | do, | 7 to re |
 pose the | greatest | confidence | 7 in him: | | which
 is an un | speakable ad | vantage | 7 in | business, | 7
 and the af | fairs of | life. | |

7 But | insin | cerity | 7 is | very | troublesome to
 | manage. | | 7 A | hypocrite | 7 hath | so many |
 things | 7 to at | tend to, | 7 as | make his | life | 7
 a | very per | plexed and | intricate | thing. | | 7 A
 | liar | 7 hath | need of a | good | memory, | | lest
 he | contra | dict | 7 at | one | time | 7 what he | said
 at an | other: | | 7 but | truth | 7 is | always con |
 sistent, | 7 and | needs | nothing to | help it | out: |
 | 7 it is | always | near at | hand, | 7 and | sits upon
 our | lips; | | 7 where | as a | lie | 7 is | troublesome,

| 7 and | needs a | great | many | more | 7 to | make
it | good.

7 In a | word, | whatso | ever con | venience | 7
may be | thought | 7 to | be in | falsehood | 7 and dis
| simu | lation, | 7 it is | soon | over: | | but the |
incon | venience of it | 7 is per | petual; | | 7 be
cause | 7 it | brings a | man | under an | ever | lasting
| jealousy | and sus | picion; | | so that he is | not
be | lieved | 7 when he | speaks the | truth; | | 7 nor
| trusted | 7 when per | haps, | 7 he | means | honest-
ly. | | | When a | man hath | once | forfeited | 7 the
repu | tation | 7 of his in | tegrity, | | nothing | 7
will | then | serve his | turn, | | neither | truth | nor |
falsehood. | | |

7 In | deed, | 7 if a | man were | only to | deal in
the | world | 7 for a | day, | 7 and should | never
have oc | casion | 7 to con | verse | more with man |
kind, | | it were | then | 7 no | great | matter | 7 (as
| far as res | pects the af | fairs of | this | world) | 7
if he | spent his | repu | tation | all at | once; | 7 or
| ventured it | 7 at | one | throw. | | | But if he | be
to con | tinue | 7 in the | world, | 7 and would | have
the ad | vantage of | repu | tation | whilst he is | in
it, | | let him | make | use of | truth | 7 and sin | cer-
ity | 7 in | all his | words and | actions; | | 7 for |
nothing but | this | 7 will | hold | out | 7 to the | end.
| | | All | other | arts | 7 may | fail; | 7 but | truth | 7
and in | tegrity | 7 will | carry a | man | through, | 7
and | bear him | out | 7 to the | last. | | |

EXERCISE IV.

ON HAPPINESS OF TEMPER.

GOLDSMITH.

WRITERS | 7 of | every | age | 7 have en | deav-
 ored to | show | 7 that | pleasure | 7 is in | us, | 7
 and | not in the | objects | | offered | 7 for our a |
 musement. | | 7 If the | soul be | happily dis |
 posed, | | every thing | 7 be | comes | capable | 7
 of af | fording | 7 enter | tainment; | | 7 and dis |
 tress | 7 will | almost | want a | name. | | Every
 oc | currence | | passes in re | view | 7 like the |
 figures | 7 of a pro | cession; | | some | 7 may be
 | awkward, | | others | ill | dressed; | 7 but | none
 but a | fool | 7 is for | this, | 7 en | raged with the
 | master of the | ceremonies. | |

7 I re | member | 7 to have | once | seen a | slave,
 | 7 in a | fortifi | cation | 7 in | Flanders, | 7 who
 ap | peared | no way | touched | 7 with his | situ |
 ation. | | 7 He was | maimed, | 7 de | formed | 7
 and | chained: | | 7 o | bliged to | toil | 7 from the
 ap | pearance of | day | 7 till | night-fall, | | 7 and
 con | demned to | this | 7 for | life; | | yet with | all
 | these | circumstances | 7 of ap | parent | wretched-
 ness, | 7 he | sung, | | would have | danced, | 7 but
 that he | wanted a | leg, | 7 and ap | peared the |
 merriest, | | happiest | man | 7 of | all the | garri-
 son. | |

7 What a | practical | 7 phi | losopher | 7 was |
 here, | | 7 a | happy consti | tution | 7 sup | plied

phi | losophy; | 7 and though | seemingly | destitute
 of | wisdom, | 7 he was | really | wise. | | | No |
 reading | 7 or | study | 7 had con | tributed | 7 to
 disen | chant | 7 the | fairy | land | 7 a | round him.
 | | | Every thing | furnished him | 7 with an | oppor
 | tunity | 7 of | mirth, | | 7 and though | some |
 thought him, | 7 from his | insensî | bility, | 7 a |
 fool, | 7 he was | such an | idiot | 7 as phi | loso
 phers | 7 should | wish to | imitate: | | 7 for | all
 phi | losophy | 7 is | only | forcing the | trade of |
 happiness, | 7 when | Nature | seems to de | ny the
 | means. | | |

They, | 7 who | like our | slaves, | 7 can | place
 themselves | 7 on | that | side of the | world | 7 in |
 which | every thing | 7 ap | pears in a | pleasing |
 light, | 7 will | find | something | 7 in | every oc
 currence | 7 to ex | cite their | good | humor. | | | 7
 The | most ca | lamitous e | vents, | | either to them
 | selves | 7 or | others, | 7 can | bring | no | new | 7
 af | fliction; | | 7 the | whole | world | 7 is to | them,
 | 7 a | theatre, | 7 on which | comedies | only | 7 are
 | acted. | | | All the | bustle of | heroism, | 7 or the
 | rants of am | bition | | serve | only to | heighten | 7
 the ab | surdity | 7 of the | scene | 7 and | make
 the | humor | 7 more | poignant. | | | 7 They |
 feel, | 7 in | short, | 7 as | little | anguish | 7 at
 their | own dis | tress, | 7 or the com | plaints of |
 others, | 7 as the | under | taker, | 7 though | dressed
 in | black, | feels | sorrow | 7 at a | funeral. | | |

7 Of | all the | men | 7 I | ever | read of, | 7 the
 | famous | Cardinal de | Retz | 7 pos | sessed this |
 happiness of | temper | 7 in the | highest de | gree.

| | | As he was a | man of | gallantry, | 7 and des |
 pised | 7 all that | wore the pe | dantic ap | pearance
 | 7 of phi | losophy, | 7 wher | ever | pleasure | 7
 was to be | sold | he was | generally | foremost | 7 to
 | raise the | auction. | | | Being a | uni | versal | 7
 ad | mirer of the | fair | sex, | | 7 when he | found |
 one | lady | cruel, | 7 he | generally | fell in | love |
 7 with an | other, | 7 from | whom he ex | pected | 7
 a more | favorable | 7 re | ception. | | | 7 If | she,
 | too, | 7 re | jected his ad | dresses, | | 7 he | never
 | thought of re | tiring into | deserts, | 7 or | pining in
 | hopeless dis | tress; | | he per | suaded himself, | 7
 that in | stead of | loving the | lady, | 7 he had | only
 | fancied | 7 that he had | loved her; | | 7 and | so |
 all was | well again. | | |

7 When | fortune | wore her | angriest | look, | | 7
 and he at | last | fell into the | power | 7 of his most
 | deadly | enemy, | | Cardinal | Maza | rine, | | (being
 con | fined a | close | prisoner, | 7 in the | castle of |
 Valen | ciennes), | 7 he | never at | tempted | 7 to
 sup | port his dis | tress | 7 by | wisdom | 7 or phi |
 losophy; | | 7 for he pre | tended to | neither. | | | 7
 He | only | laughed | 7 at him | self | 7 and his | per-
 secutor; | | 7 and | seemed | infinitely | pleased | 7
 at his | new situ | ation. | | | 7 In this | mansion of
 dis | tress, | | though se | cluded from his | friends, |
 | 7 though de | nied | all the a | musements, | 7 and |
 even the con | veniences of | life, | 7 he | still re |
 tained his | good | humor; | | laughed at | all the |
 little | spite of his | enemies: | | 7 and | carried the |
 jest | so | far | as to be re | venged, | 7 by | writing
 the | life | 7 of his | gaoler. | | |

All that the | wisdom of the | proud | 7 can | teach,
 | 7 is to be | stubborn, | 7 or | sullen, | 7 under mis |
 fortunes. | | 7 The | Cardinal's ex | ample | 7 will
 in | struct us to be | merry, | 7 in | circumstances | 7
 of the | highest af | fliction. | | 7 It | matters not |
 7 whether our | good | humor | 7 be | construed, | 7
 by | others, | 7 into | insensi | bility; | 7 or | even |
 idiotism: | | 7 it is | happiness | 7 to our | selves; | |
 7 and | none but a | fool, | 7 would | measure his |
 satis | faction | 7 by | what the | world | thinks of
 it. | |

7 The | happiest | silly | fellow | 7 I | ever | knew,
 | 7 was of the | number of those | good natured |
 creatures | 7 that are | said to do | no | harm | 7 to |
 any but them | selves. | | 7 When | ever he | fell
 into | any | misery, | | 7 he | usually | called it | |
 ' Seeing | life.' | | 7 If his | head | 7 was | broke by
 a | chairman, | 7 or his | pocket | picked by a | shar-
 per, | 7 he | comforted himself | 7 by | imitating | 7
 the Hi | bernian | dialect | 7 of the | one, | or the more
 | fashionable | cant | 7 of the | other. | | Nothing |
 came a | miss to him. | |

7 His | inat | tention to | money matters | 7 had
 in | censed his | father | 7 to | such a de | gree, | 7
 that | all inter | cession of | friends, | 7 in his | favor,
 | 7 was | fruitless. | |

7 The | old | gentleman | 7 was on his | death bed.
 | | 7 The | whole | family, | 7 and | Dick | 7 a |
 mong the | number, | | gathered a | round him. | |

7 ' I | leave my | second | son | Andrew,' | 7 said
 the ex | piring | miser, | 7 ' my | whole es | tate; | |
 7 and de | sire him | 7 to be | frugal.' | |

Andrew, | 7 in a | sorrowful | tone | 7 (as is | usual
| 7 on | those oc | casions), | | prayed | Heaven
to pro | long his | life and | health | 7 to en | joy
him | self ! | | |

7 ' I | recom | mend | Simon, | 7 my | third | son,
| 7 to the | care of his | elder | brother; | | 7
and | leave him, | 7 be | side, | four | thousand |
pounds.' | | |

' Ah! father,' | 7 cried | Simon | 7 (in great af |
fliction, | 7 to be | sure), | 7 ' may | Heaven | give
you | life and | health | 7 to en | joy it your |
self ! ' | | |

7 At | last | turning to | poor | Dick, | | ' as for |
you, | you have | always | 7 been a | sad | dog; | |
you'll | never | come to | good: | | you'll | never be |
rich; | | 7 I | leave | you | 7 a | shilling, | 7 to | buy
a | halter.' | | |

' Ah! | father,' | 7 cries | Dick, | 7 without | any
e | motion, | 7 ' may | Heaven | give you | life and |
health | 7 to en | joy it your | self ! ' | | |

EXERCISE V.

THE EXILE OF ERIN.

T. CAMPBELL.

7 There | came to the | beach | 7 a poor | exile of |
Erin, |

7 The dew on his | thin | robe | 7 was | heavy and |
chill; | |

7 For his | country he | sighed, | 7 when at | twilight
 re | pairing, |
 7 To | wander a | lone | 7 by the | wind-beaten |
 hill. | | |
 7 But the | day-star | 7 at | tracted his | eye's sad de |
 votion; | |
 7 For it | rose | 7 on his | own native | isle of the |
 ocean, |
 7 Where | once | 7 in the | fervor of | youth's | warm
 e | motion |
 7 He | sung the bold | anthem | 7 of | Erin go |
 bragh. | | |
 Sad is my | fate! | 7 (said the | heart | broken | stran-
 ger) |
 7 The | wild-deer and | wolf | 7 to a | covert can |
 flee, |
 7 But | I have no | refuge | 7 from | famine and |
 danger, |
 7 A | home, and a | country | 7 re | main not to |
 me. | | |
 Never a | gain | 7 in the | green | sunny | bowers |
 7 Where my | forefathers | liv'd | 7 shall I | spend the
 sweet | hours |
 7 Or | cover my | harp | 7 with the | wild woven |
 flowers |
 7 And | strike to the | numbers | 7 of | Erin go |
 bragh. | | |
 Erin! | 7 my | country! | 7 though | sad and for |
 saken, |
 7 In | dreams | 7 I re | visit thy | sea-beaten | shore: |
 7 But a | las! | 7 in a | far foreign | land I a | waken, |
 7 And | sigh for the | friends | 7 that can | meet me
 no | more. | | |

Oh! | cruel | fate! | 7 wilt thou | never re | place me |
 7 In a | mansion of | peace, | 7 where no | perils can
 | chase me? ||

Never a | gain shall my | brothers em | brace me, ||
 7 They | died to de | fend me, | 7 or | live to de |
 | plore. || | .

Where is my | cabin | door, | fast by the | wild |
 | wood? ||

Sisters and | sire, | 7 did ye | weep for its | fall? || |
 Where is the | mother that | looked on my | child-
 | hood? || |

7 And | where is the | bosom | friend, | dearer than |
 | all? || |

Ah! | 7 my | sad | soul, | long a | bandoned by |
 | pleasure, |

Why did it | doat on a | fast-fading | treasure? || |

Tears, | 7 like the | rain-drops, | 7 may | fall without
 | measure, |

7 But | rapture and | beauty | 7 they | cannot re |
 | call. || |

Yet 7 | all its | fond | 7 recol | lections sup | pressing ||

One | dying | wish | 7 my | lone | bosom shall |
 | draw. || |

Erin! | 7 an | exile | 7 be | queaths thee his | blessing ||

Land of my | forefathers! | | Erin go | brag! ||

Buried and | cold, | 7 when my | heart | stills her |
 | motion, ||

Green be thy | fields | sweetest | isle of the | ocean |

7 And thy | harp-striking | bards | sing a | loud with
 | de | votion |

Erin | 7 ma | vournin! | Erin | go | brag. || |

EXERCISE VI.

L U C Y . — WORDSWORTH.

Three | years | 1 she | grew, | 1 in | sun and | show-
er, | |

Then | nature | said, | 1 ' a | lovelier | flower |

1 On | earth | 1 was | never | sown: | |

This | child | I to my | self | 1 will | take; | |

| She shall be | mine, | | and I will | make |

1 A | lady | 1 of my | own. | | |

' 1 My | self | will to my | darling | | be, |

1 Both | law and | impulse: | | 1 and with | me |

1 The | girl | 1 in | rock | 1 and | plain, |

1 In | earth and | heaven, | 1 in | glade and | bower, |

' Shall | feel | 1 an | over | seeing | power |

1 To | kindle | 1 and re | strain. | | |

1 She shall be | sportive | 1 as the | fawn |

1 That | wild with | glee | 1 a | cross the | lawn |

1 Or | up the | mountain | | springs; | |

1 And | hers | 1 shall | be the | breathing | balm, |

1 And | hers | 1 the | silence | 1 and the | calm |

1 Of | mute in | sensate | things. | | |

' 1 The | floating | clouds | 1 their | state shall | lend

1 To | her; | | 1 for | her | 1 the | willow | bend; | |

Nor shall she | fail to | see, |

Even in the | motions | 1 of the | storm |

Grace | 1 that shall | mould | 1 the | maiden's | form,

1 By | silent | sympathy. | | |

| 1 ' The | stars of | midnight | 1 shall be | dear |
 1 To | her; | | and she shall | lean her ear |
 1 In | many a | secret | place, |
 1 Where | rivulets | dance their | wayward | round; | |
 1 And | beauty, | | born of | murmuring | sound, |
 1 Shall | pass | into her | face. | | |

1 ' And | vital | feelings of de | light |
 1 Shall | rear her | form | 1 to | stately | height; | |
 1 Her | virgin | bosom | swell; | |
 Such | thoughts | 1 to | Lucy | 1 I will | give, |
 1 While | she and | I | 1 to | gether | live |
 Here | 1 in this | happy | dell. ' | | |

Thus | Nature | spake. | | 1 The | work | 1 was |
 done. | | |
 1 How | soon | 1 my | Lucy's | race | 1 was | run. | | |
 1 She | died, | | 1 and | left to | me |
 1 This | heath, | 1 this | calm and | quiet | scene; | |
 | 1 The | memory of | what | has | been, | |
 | 1 And | never | more | will | be. | | |

EXERCISE VII.

PAPER.—A CONVERSATIONAL PLEASANTRY.

DR. FRANKLIN.

Some | wit of | old, | | such | wits of | old there |
 were, |
 1 Whose | hints | 1 showed | meaning, | 1 whose
 al | lusions | care, | |

1 By | one | brave | stroke | 1 to | mark all | human |
kind, |

Called | clear | blank | paper | every | infant | mind; | |

Where | still, | 1 as | opening | sense | 1 her | dictates
| wrote, |

Fair | Virtue | put a | seal; | 1 or | Vice, | 1 a |
blot. | |

1 The | thought was | happy, | pertinent, | and .
true! | |

1 Me | thinks a | genius | 1 might the | plan pur |
sue. | |

I, | 1 (can you | pardon my pre | sumption?) | | I |

No | wit, 1 | no | genius, | yet for | once, | 1 will |
try. | |

Various the | paper, | various | wants pro | duce; | |

1 The | wants of | fashion | elegance | 1 and | use. | |

Men | 1 are as | various; | 1 and if | right I | scan, |

Each | sort of | paper | repre | sents | some | man. | |

Pray | note the | fop; | | half | powder | 1 and | half |
lace! | |

Nice as a | bandbox | 1 were | his | dwelling |
place. | |

He's the | gilt | paper, | 1 which a | part you | store, |

1 And | lock from | vulgar | hands | 1 in the scru |
toire. | |

1 Me | chanics, | servants, | farmers, | 1 and | so forth |

1 Are | copy | paper, | 1 of in | ferior | worth; |

Less | prized, | | more | useful; | 1 for your | desk
de | creed; | |

Free to | all | pens, | 1 and | prompt at | every |
need. | |

7 The | wretch | 7 whom | avarice | | bids to | pinch
 and | spare, | |
 | Starve, | cheat | 7 and | pilfer, | 7 to en | rich an |
 heir, |
 7 Is | coarse | brown | paper; | | such as | pedlars |
 choose |
 7 To | wrap up | wares | 7 which | better | men | 7
 will | use. | | |
 Take | next | 7 the | miser's | contrast; | | 7 who |
 de | stroys |
 Health, | fame and | fortune | 7 in a | round of |
 joys. | | |
 7 Will | any | paper | match | him? | | Yes, | 7
 through | out; | | |
 He's a | true | sinking | paper, | | past | all | doubt. | | |
 7 The | retail | poli | tician's | anxious | thought |
 Deems | this side | always | right, | 7 and | that |
 stark | naught: |
 7 He | foams with | censure; | 7 with ap | plause he
 | raves; | | |
 7 A | dupe to | rumors, | | 7 and a | tool to |
 knaves; | | |
 He'll | want | no | type | 7 his | weakness | to pro |
 claim, |
 7 While | such a | thing as | fools-cap | 7 has a |
 name. | | |
 7 The | hasty | gentleman, | 7 whose | blood runs |
 high; |
 7 Who | picks a | quarrel | 7 if you | step a | wry; |
 7 Who | can't a | jest, | 7 a | hint, | 7 or | look en |
 dure! |

| What is | he? | What! | | Touch-paper | 7 to be |
| sure. | | |

What are our | poets? | | take them | 7 as they | fall, |
Good, | bad, | rich, | poor; | much read, | not read
| at | all! | |

Them | 7 and their | works | 7 in the | same | class |
7 you'll | find: | |

They are the | mere | waste-paper | 7 of man |
kind. | | |

7 Ob | serve the | maiden | | (innocently | sweet)!
She's | fair | white | paper! | 7 an un | sullied |
sheet; | |

7 On | which | 7 the | happy | man | 7 whom | fate
or | dains |

7 May | write his | name, | 7 and | take her for his |
pains. | | |

One | instance | more, | 7 and | only | one | 7 I'll |
bring! |

'Tis the | great | man | 7 who | scorns a | little |
thing; | |

7 Whose | thought, | 7 whose | deeds, | 7 whose |
maxims | 7 are his | own; | |

Formed | on the | feelings | 7 of his | heart a |
lone: | | |

True, | genuine, | royal | paper, | 7 is | his | breast; | |

7 Of | all the | kinds | | most | precious, | | purest, | |
best! | | |

EXERCISE VIII.

BATTLE OF HASTINGS. — LINGARD.

The spot which Harold had selected for this important contest, was called Senlac, nine miles from Hastings, an eminence opening to the south, and covered on the back by an extensive wood. As his troops arrived, he posted them on the declivity, in one compact and immense mass. In the centre, waved the royal standard, the figure of a warrior in the act of fighting, worked in thread of gold, and ornamented with precious stones. By its side, stood Harold and his two brothers Gurth and Leofwin; and, around them, the rest of the army, every man on foot. In this arrangement, the king seems to have adopted, as far as circumstances would permit, the plan which had lately proved so fatal to the Norwegians, and which now, from the same causes, was productive of a similar result.

Probably he feared the shock of the numerous cavalry of the Normans. Both men and horses were completely cased in armor, which gave to their charge an irresistible weight, and rendered them almost invulnerable by ordinary weapons. For the purpose of opposing them with more chance of success, Harold had brought with him engines to discharge stones into their ranks, and had recommended to his soldiers to confine themselves, in close fight, to the use of the battle-axe, a heavy and murderous weapon.

On the opposite hill, William was employed in marshalling *his* host. In the front, he placed the

archers and bowmen: the second line was composed of heavy infantry, clothed in coats of mail; and, behind these, the duke arranged, in five divisions, the hope and the pride of the Norman force, the knights and the men at arms. About nine in the morning, the army began to move, crossed the interval between the two hills, and slowly ascended the eminence on which the English were posted. The Papal banner, as an omen of victory, was carried in the front, by Toustain the fair, a dangerous honor, which two of the Norman barons had successively declined.

At the moment when the armies were ready to engage, the Normans raised the national shout of 'God is our help,' which was as loudly answered by the adverse cry of 'Christ's rood, the holy rood.' The archers, after the discharge of their arrows, retired to the infantry, whose weak and extended line was unable to make any impression on their more numerous opponents. William ordered the cavalry to charge. The shock was dreadful: but the English, in every point, opposed a solid and impenetrable mass. Neither buckler nor corslet would withstand the stroke of the battle axe, wielded by a powerful arm, and with unerring aim; and the confidence of the Normans melted away at the view of their own loss, and the bold countenance of their enemies.

After a short pause, the horse and foot of the left wing betook themselves to flight: their opponents eagerly pursued; and a report was spread that William himself had fallen. The whole army began to waver; when the duke, with his helmet in his hand,

rode along the line exclaiming, 'I am still alive, and, with the help of God, I shall still conquer.' The presence and confidence of their commander revived the hopes of the Normans; and the speedy destruction of the English, who had pursued the fugitives, was fondly magnified into an assurance of victory. These brave, but incautious men had, on their return, been intercepted by a numerous body of cavalry; and, on foot and in confusion, they quickly disappeared beneath the swords, or rather the horses, of the enemy. Not a man survived the carnage.

William led his troops again to the attack: but the English column, dense and immoveable as a rock amidst the waves, resisted every assault. Disappointed and perplexed, the Norman had recourse to a stratagem, suggested by his success in the earlier part of the day. He ordered a division of horse to flee: they were pursued; and the temerity of the pursuers was punished with instant destruction. The same feint was tried with equal success in another part of the field. These losses might diminish the numbers of the English; but the main body obstinately maintained its position, and bade defiance to every effort of the Normans.

During the engagement, William had given the most signal proofs of personal bravery. Three horses had been killed under him, and he had been compelled to grapple on foot with his adversaries. Harold had also animated his followers, both by word and example, and had displayed a courage worthy of the crown for which he was fighting. His

brothers Gurth and Leofwin had perished already; but as long as *he* survived, no man entertained the apprehension of defeat or admitted the idea of flight. A little before sunset an arrow, shot at random, entered his eye. He instantly fell; and the knowledge of his fall relaxed the efforts of the English.

Twenty Normans undertook to seize the royal banner; and effected their purpose, but with the loss of half their number. One of them, who maimed with his sword the dead body of the king, was afterwards disgraced by William, for his brutality. At dusk, the English broke up, and dispersed through the wood.

As William, attracted by the cries of the combatants, was hastening to the place, he met Eustace of Boulogne and fifty knights, fleeing with all their speed. He called on them to stop; but the earl, while he was in the act of whispering into the ear of the duke, received a stroke on the back, which forced the blood out of his mouth and nostrils. He was carried in a state of insensibility to his tent. William's intrepidity hurried him forward to the scene of danger; his presence encouraged his men; succors arrived; and the English, after an obstinate resistance, were repulsed.

On the side of the victors, almost sixty thousand men had been engaged, and more than one-fourth were left on the field. The number of the vanquished, and the amount of their loss, are unknown. By the vanity of the Norman historians, the English army has been exaggerated beyond the limits of credibility: by that of the native writers it has been re-

duced to a handful of resolute warriors: but both agree, that with Harold and his brothers perished all the nobility of the south of England; a loss which could not be repaired.

The king's mother begged as a boon the dead body of her son, and offered as a ransom its weight in gold; but the resentment of William had rendered him callous to pity, and insensible to all interested considerations. He ordered the corpse of the fallen monarch to be buried on the beach; adding, with a sneer, 'He guarded the coast while he was alive; let him continue to guard it after death.' By stealth, however, or by purchase, the royal remains were removed from this unhallowed site, and deposited in the church at Waltham, which Harold had founded before he ascended the throne.

EXERCISE IX.

DISCOVERY OF AMERICA BY COLUMBUS.—*Robertson.*

On Friday, the third day of August, in the year one thousand four hundred and ninety-two, Columbus set sail from Palos, in Spain, a little before sunrise, in presence of a vast crowd of spectators, who sent up their supplications to Heaven for the prosperous issue of the voyage; which they wished, rather than expected.

His squadron, if it merit that name, consisted of no more than three small vessels—the *Santa Maria*, the *Pinta*, and the *Nigna*—having on board ninety

men, mostly sailors, together with a few adventurers, who followed the fortune of Columbus, and some gentlemen of the Spanish court, whom the queen appointed to accompany him.

He steered directly for the Canary Islands ; from which, after refitting his ships, and supplying himself with fresh provisions, he took his departure on the sixth day of September. Here the voyage of discovery may properly be said to have begun ; for Columbus, holding his course due west, left immediately the usual track of navigation, and stretched into unfrequented and unknown seas.

The first day, as it was very calm, he made but little way, but, on the second, he lost sight of the Canaries ; and many of the sailors, already dejected and dismayed, when they contemplated the boldness of the undertaking, began to beat their breasts, and to shed tears, as if they were never more to behold land. Columbus comforted them with assurances of success, and the prospect of vast wealth in those opulent regions, whither he was conducting them.

This early discovery of the spirit of his followers taught Columbus that he must prepare to struggle, not only with the unavoidable difficulties which might be expected from the nature of his undertaking, but with such as were likely to arise from the ignorance and timidity of the people under his command ; and he perceived, that the art of governing the minds of men would be no less requisite for accomplishing the discoveries which he had in view, than naval skill and an enterprising courage.

Happily for himself, and for the country by which

he was employed, he joined to the ardent temper and inventive genius of a projector, virtues of another species, which are rarely united with them. He possessed a thorough knowledge of mankind, an insinuating address, a patient perseverance in executing any plan, the perfect government of his own passions, and the talent of acquiring the direction of other men.

All these qualities, which formed him for command, were accompanied with that superior knowledge of his profession which begets confidence in times of difficulty and danger. To unskilful Spanish sailors, accustomed only to coasting voyages in the Mediterranean, the maritime science of Columbus, the fruit of thirty years' experience, appeared immense. As soon as they put to sea, he regulated every thing by his sole authority ; he superintended the execution of every order, and, allowing himself only a few hours for sleep, he was, at all other times, upon deck.

As his course lay through seas which had not been visited before, the sounding line or instruments for observation, were continually in his hands. He attended to the motion of the tides and currents, watched the flight of birds, the appearance of fishes, of seaweeds, and of every thing that floated on the waves, and actually noted every occurrence in a journal that he kept.

By the fourteenth day of September, the fleet was above two hundred leagues to the west of the Canary Isles, a greater distance from land than any Spaniard had ever been before that time. Here the sail-

ors were struck with an appearance no less astonishing than new. They observed that the magnetic needle, in their compasses, did not point exactly to the north star, but varied towards the west.

This appearance, which is now familiar, filled the companions of Columbus with terror. They were in an ocean boundless and unknown: nature itself seemed to be altered, and the only guide which they had left, was 'about to fail them. Columbus, with no less quickness than ingenuity, invented a reason for this appearance, which, though it did not satisfy himself, seemed so plausible to them, that it dispelled their fears, and silenced their murmurs.

On the first of October, they were about seven hundred and seventy leagues west of the Canaries. They had now been above three weeks at sea; all their prognostics of discovery, drawn from the flight of birds, and other circumstances, had proved fallacious, and their prospect of success seemed now to be as distant as ever. The spirit of discontent and of mutiny began to manifest itself among the sailors, and, by degrees, the contagion spread from ship to ship.

All agreed, that Columbus should be compelled, by force, to return, while their crazy vessels were yet in a condition to keep the sea; and some even proposed to throw him overboard, as the most expeditious method of getting rid of his remonstrances, and of securing a seasonable return to their native land.

Columbus was fully sensible of his perilous situation. He perceived that it would be of no avail to have recourse to any of his former expedients to lead on

the hopes of his companions, and that it was impossible to rekindle any zeal for the success of the expedition, among men, in whose breasts fear had extinguished every generous sentiment.

He found it necessary to soothe passions, which he could no longer command, and to give way to a torrent too impetuous to be checked. He accordingly promised his men, that he would comply with their request, provided they would accompany him, and obey his commands, for three days longer ; and if during that time, land were not discovered, he would then abandon the enterprize, and direct his course towards Spain.

Enraged as the sailors were, and impatient as they were of returning to their native country, this proposition did not appear to them unreasonable : nor did Columbus hazard much in confining himself to a time so short ; for the presages of discovering land had become so numerous and promising, that he deemed them infallible.

For some days, the sounding line had reached the bottom ; and the soil, which it brought up, indicated land to be at no great distance. The flocks of birds increased, and were composed not only of sea-fowl, but of such land-birds as could not be supposed to fly far from the shore.

The crew of the Pinta observed a cane floating, which seemed to have been newly cut, and likewise a piece of timber, artificially carved. The sailors aboard the Nigna took up the branch of a tree, with red berries, perfectly fresh. The clouds around the setting sun assumed a new appearance ; the air was

more mild and warm ; and, during night, the wind became unequal and variable.

From all these symptoms, Columbus was so confident of being near land, that, on the evening of the eleventh of October, after public prayers for success, he ordered the sails to be furled, and strict watch to be kept, lest the ship should be driven ashore in the night. During this interval of suspense and expectation, no man shut his eyes ; all kept upon deck, gazing intently towards that quarter where they expected to discover the land, which had been so long the object of their wishes.

About two hours before midnight, Columbus, standing on the forecastle, observed a light at a distance, and privately pointed it out to two of his people. All three saw it in motion, as if it were carried from place to place. A little after midnight, the joyful sound of *Land! land!* was heard from the Pinta. But, having been so often deceived by fallacious appearances, they had now become slow of belief, and waited, in all the anguish of uncertainty and impatience, for the return of day.

As soon as morning dawned, their doubts and fears were dispelled. They beheld an island about two leagues to the north, whose flat and verdant fields, well stored with wood, and watered with many rivulets, presented to them the aspect of a delightful country. The crew of the Pinta instantly began a hymn of thanksgiving to God, and were joined, by those of the other ships, with tears of joy and transports of congratulation.

This office of gratitude to Heaven was followed by

an act of justice to their commander. They threw themselves at the feet of Columbus, with feelings of self-condemnation mingled with reverence. They implored him to pardon their ignorance, incredulity, and insolence, which had created him so much unnecessary disquiet, and had so often obstructed the prosecution of his well-concerted plan ; and passing, in the warmth of their admiration, from one extreme to another, they now pronounced the man, whom they had so lately reviled and threatened, to be a person inspired by Heaven with sagacity and fortitude more than human, in order to accomplish a design so far beyond the ideas and conceptions of all former ages.

As soon as the sun arose, all the boats were manned and armed. They rowed towards the island with their colors displayed, warlike music, and other martial pomp ; and, as they approached the coast, they saw it covered with a multitude of people, whom the novelty of the spectacle had drawn together, and whose attitudes and gestures expressed wonder and astonishment at the strange objects which presented themselves to their view.

Columbus was the first European who set foot in the New World, which he had discovered. He landed in a rich dress, and with a naked sword in his hand. His men followed, and kneeling down, they all kissed the ground which they had long desired to see.

They next erected a crucifix, and, prostrating themselves before it, returned thanks to God for conducting their voyage to such a happy issue. They then

took solemn possession of the country for the crown of Castile and Leon, with all the formalities with which the Portuguese were accustomed to take possession of *their* new discoveries.

The Spaniards, while thus employed, were surrounded by many of the natives, who gazed, in silent admiration, upon actions which they could not comprehend, and of which they did not foresee the consequences. The dress of the Spaniards, the whiteness of their skins, their beards, their arms, appeared strange and surprising.

The vast machines, in which they had traversed the ocean, that seemed to move upon the water with wings, and uttered a dreadful sound, resembling thunder, accompanied with lightning and smoke, struck them with such terror, that they began to respect their new guests as a superior order of beings, and concluded that they were children of the sun, who had descended to visit the earth.

The Europeans were hardly less amazed at the scene now before them. Every herb, and shrub, and tree, was different from those which flourished in Europe. The soil seemed to be rich, but bore few marks of cultivation. The climate, even to Spaniards, felt warm, though extremely delightful.

The inhabitants were entirely naked; their black hair, long and uncurled, floated upon their shoulders, or was bound in tresses around their head: they had no beads; their complexion was of a dusky copper color; their features singular, rather than disagreeable; their aspect gentle and timid.

Though not tall, they were well shaped and active.

Their faces, and other parts of their body, were fantastically painted with glaring colors. They were shy at first, through fear, but soon became familiar with the Spaniards, and, with transports of joy, received from them hawks' bells, glass beads, and other baubles; in return for which they gave such provisions as they had, and some cotton yarn, the only commodity of value which they could produce.

Towards evening, Columbus returned to his ships, accompanied by many of the islanders in their boats, which they called *canoes*; and, though rudely formed out of the trunk of a single tree, they rowed them with surprising dexterity. Thus, in the first interview between the inhabitants of the Old World and those of the New, every thing was conducted amicably, and to their mutual satisfaction. The former, enlightened and ambitious, formed already vast ideas with respect to the advantages which they might derive from those regions that began to open to their view. The latter, simple and undiscerning, had no foresight of the calamities and desolation, which were now approaching their country.

EXERCISE X.

THE RAISING OF LAZARUS.

Now a certain man was sick, named Lazarus, of Bethany, the town of Mary and her sister Martha. (It was that Mary which anointed the Lord with ointment, and wiped his feet with her hair, whose brother Lazarus was sick.) Therefore his sisters sent unto

him, saying, Lord, behold, he whom thou lovest is sick.

When Jesus heard that, he said, This sickness is not unto death, but for the glory of God, that the Son of God might be glorified thereby. Now Jesus loved Martha, and her sister, and Lazarus. When he had heard, therefore, that he was sick, he abode two days still in the same place where he was. Then after that, saith he to his disciples, Let us go into Judea again.

His disciples say unto him, Master, the Jews of late sought to stone thee ; and goest thou thither again? Jesus answered, Are there not twelve hours in the day? If any man walk in the day he stumbleth not, because he seeth the light of this world. But if a man walk in the night he stumbleth, because there is no light in him. These things said he : and after that he saith unto them, Our friend Lazarus sleepeth ; but I go, that I may awake him out of sleep.

Then said his disciples, Lord, if he sleep he shall do well. Howbeit, Jesus spake of his death ; but they thought that he had spoken of taking of rest in sleep. Then said Jesus unto them plainly, Lazarus is dead. And I am glad for your sakes that I was not here, to the intent ye may believe : nevertheless, let us go unto him.

Then said Thomas, which is called Didymus, unto his fellow-disciples, Let us also go, that we may die with him. Then when Jesus came, he found that he had lain in the grave four days already. (Now Bethany was nigh unto Jerusalem, about fifteen furlongs

off.) And many of the Jews came to Martha and Mary, to comfort them concerning their brother.

Then Martha, as soon as she heard that Jesus was coming, went and met him ; but Mary sat still in the house. Then said Martha unto Jesus, Lord, if thou hadst been here, my brother had not died. But I know, that even now, whatsoever thou wilt ask of God, God will give it thee. Jesus saith unto her, Thy brother shall rise again. Martha saith unto him, I know that he shall rise again in the resurrection at the last day.

Jesus said unto her, I am the resurrection and the life : he that believeth in me, though he were dead, yet shall he live ; and whosoever liveth and believeth in me shall never die. Believest thou this ? She saith unto him, Yea, Lord, I believe that thou art the Christ, the Son of God, which should come into the world. And when she had so said, she went her way, and called Mary her sister secretly, saying, the Master is come and calleth for thee. As soon as she heard that, she arose quickly, and came unto him.

Now Jesus was not yet come into the town, but was in that place where Martha met him. The Jews then, which were with her in the house, and comforted her, when they saw Mary that she arose up hastily, and went out, followed her, saying, She goeth unto the grave to weep there. Then when Mary was come where Jesus was, and saw him, she fell down at his feet, saying unto him, Lord, if thou hadst been here, my brother had not died.

When Jesus, therefore, saw her weeping, and the Jews also weeping which came with her, he groaned in the spirit, and was troubled ; and said, Where have

ye laid him ? They say unto him, Lord, come and see. Jesus wept. Then said the Jews, Behold how he loved him ! And some of them said, Could not this man, which opened the eyes of the blind, have caused that even this man should not have died ? Jesus, therefore, again groaning in himself, cometh to the grave. It was a cave, and a stone lay upon it.

Jesus said, Take ye away the stone. Martha, the sister of him that was dead, saith unto him, Lord, by this time he stinketh ; for he hath been dead four days. Jesus saith unto her, Said I not unto thee, that, if thou wouldst believe, thou shouldst see the glory of God ? Then they took away the stone from the place where the dead was laid. And Jesus lifted up his eyes, and said, Father, I thank thee that thou hast heard me ; and I knew that thou hearest me always ; but because of the people which stand by I said it, that they may believe that thou hast sent me.

And when he thus had spoken, he cried with a loud voice, Lazarus, come forth. And he that was dead came forth, bound hand and foot with grave-clothes ; and his face was bound about with a napkin. Jesus saith unto them, Loose him, and let him go. Then many of the Jews which came to Mary, and had seen the things which Jesus did, believed on him.

EXERCISE XI.

DEATH OF ELI.

And the word of Samuel came to all Israel. Now Israel went out against the Philistines to battle, and

pitched beside Eben-ezer ; and the Philistines pitched in Aphek. And the Philistines put themselves in array against Israel ; and, when they joined battle, Israel was smitten before the Philistines ; and they slew of the army in the field about four thousand men.

And when the people were come into the camp, the elders of Israel said, Wherefore hath the Lord smitten us to-day before the Philistines ; Let us fetch the ark of the covenant of the Lord out of Shiloh unto us that, when it cometh among us, it may save us out of the hand of our enemies. So the people sent to Shiloh, that they might bring from thence the ark of the covenant of the Lord of hosts, which dwelleth between the cherubim: and the two sons of Eli, Hophni and Phinehas, were there, with the ark of the covenant of God.

And when the ark of the covenant of the Lord came into the camp, all Israel shouted with a great shout, so that the earth rang again. And when the Philistines heard the noise of the shout, they said, What meaneth the noise of this great shout in the camp of the Hebrews ? And they understood that the ark of the Lord was come into the camp.

And the Philistines were afraid ; for they said, God is come into the camp. And they said, Woe unto us ! for there hath not been such a thing heretofore. Woe unto us ! who shall deliver us out of the hand of these mighty Gods ? these are the Gods that smote the Egyptians with all the plagues in the wilderness. Be strong, and quit yourselves like men, O ye Philistines, that ye be not servants unto the Hebrews, as they have been to you : quit yourselves like men, and fight.

And the Philistines fought, and Israel was smitten, and they fled every man into his tent ; and there was a very great slaughter ; for there fell of Israel thirty thousand footmen. And the ark of God was taken ; and the two sons of Eli, Hophni and Phinehas, were slain. And there ran a man of Benjamin out of the army, and came to Shiloh the same day, with his clothes rent, and with earth upon his head.

And when he came, lo, Eli sat upon a seat by the way-side, watching ; for his heart trembled for the ark of God. And when the man came into the city and told it, all the city cried out. And when Eli heard the noise of the crying, he said, What meaneth the noise of this tumult ? And the man came in hastily, and told Eli. Now Eli was ninety and eight years old ; and his eyes were dim, that he could not see.

And the man said unto Eli, I am he that came out of the army, and I fled to-day out of the army. And he said, What is there done, my son ? And the messenger answered and said, Israel is fled before the Philistines, and there hath been also a great slaughter among the people ; and thy two sons also, Hophni and Phinehas, are dead ; and the ark of God is taken. And it came to pass, when he made mention of the ark of God, that he fell off the seat backward, by the side of the gate, and his neck brake, and he died : for he was an old man, and heavy. And he had judged Israel forty years.

EXERCISE XII.

THE CONFESSION.—*From the Episcopal Service.*

Almighty and most merciful Father,—we have erred and strayed from thy ways, like lost sheep. We have followed too much the devices and desires of our own hearts. We have offended against thy holy law. We have left undone those things which we ought to have done, and we have done those things which we ought not to have done : and there is no health in us.—But thou, O Lord, have mercy upon us, miserable offenders. Spare thou those, O God, who confess their faults. Restore thou those who are penitent ; according to thy promises, declared unto mankind through Christ Jesus, our Lord. And grant, O most merciful Father, for his sake, that we may hereafter live a godly, righteous and sober life, to the glory of thy holy name. Amen.

EXERCISE XIII.

EXTRACT FROM A SUPPOSED SPEECH OF JOHN ADAMS, IN SUPPORT OF AMERICAN INDEPENDENCE.—*Daniel Webster.*

Sink or swim, live or die, survive or perish, I give my hand, and my heart, to this vote. It is true, indeed, that in the beginning, we aimed not at Independence. But there's a Divinity which shapes our

ends. The injustice of England has driven us to arms ; and, blinded to her own interest, for our good, she has obstinately persisted, till Independence is now within our grasp. We have but to reach forth to it, and it is ours. Why then should we defer the Declaration ? Is any man so weak as now to hope for a reconciliation with England ? Do we mean to submit to the measures of Parliament, Boston port-bill and all ? I know we do not mean to submit. We never shall submit.

The war, then, must go on. We must fight it through. And if the war must go on, why put off longer the Declaration of Independence ? That measure will strengthen us. It will give us character abroad. The nations will then treat with us, which they never can do while we acknowledge ourselves subjects, in arms against our sovereign. Nay, I maintain that England herself, will sooner treat for peace with us on the footing of Independence, than consent, by repealing her acts, to acknowledge that her whole conduct towards us has been a course of injustice and oppression.

Sir, the Declaration will inspire the people with increased courage. Instead of a long and bloody war, for restoration of privileges, for redress of grievances, for chartered immunities held under a British king,—set before them the glorious object of entire Independence, and it will breathe into them anew the breath of life. Read this Declaration at the head of the army : every sword will be drawn from its scabbard, and the solemn vow uttered to maintain it, or to perish on the bed of honor. Pub-

lish it from the pulpit ; religion will approve it, and the love of religious liberty will cling round it, resolved to stand with it, or fall with it. Send it to the public halls ; proclaim it there ; let them hear it, who heard the first roar of the enemy's cannon : let them see it, who saw their brothers and their sons fall on the field of Bunker Hill, and in the streets of Lexington and Concord,—and the very walls will cry out in its support.

Sir, before God, I believe the hour is come. My judgment approves this measure, and my whole heart is in it. All that I have, and all that I am, and all that I hope, in this life, I am now ready here to stake upon it ; and I leave off as I begun, that, live or die, survive or perish, I am for the Declaration. It is my living sentiment, and, by the blessing of God it shall be my dying sentiment ;—Independence *now* ; and INDEPENDENCE FOREVER.

EXERCISE XIV.

SPEECH OF MR. PLUNKET, ON THE IRISH UNION.

Sir—I, in the most express terms, deny the *competency* of parliament to abolish the legislature of Ireland. I warn you, do not dare to lay your hand on the constitution—I tell you, that if, circumstanced as you are, you pass an act which surrenders the government of Ireland to the English parliament, it will be a nullity, and that no man in Ireland will be bound to obey it. I make the assertion deliberately

—I repeat it, and I call on any man who hears me, to take down my words ;—you have not been elected for this purpose—you are appointed to make laws, and not legislatures—you are appointed to *act under* the constitution, not to *alter* it—you are appointed to *exercise* the functions of legislators, and *not to transfer them*—and if you do so, your act is a *dissolution* of the government—you resolve society into its original elements, and no man in the land is bound to obey you.

Sir, I state doctrines which are not merely founded in the immutable laws of justice and of truth. I state not merely the opinions of the ablest men who have written on the science of government ; but I state the practice of our constitution, as settled at the era of the revolution, and I state the doctrine under which the house of Hanover derives its title to the throne. Has the king a right to transfer his crown ? Is he competent to annex it to the crown of Spain, or any other country ? No—but he may abdicate it ; and every man who knows the constitution knows the consequence—the right reverts to the next in succession—if they all abdicate, it reverts to the people. The man who questions this doctrine, in the same breath must arraign the sovereign on the throne as an usurper. Are you competent to transfer your legislative rights to the French council of five hundred ? Are you competent to transfer them to the British parliament ? I answer, No. When you transfer you abdicate, and the great original trust reverts to the people from whom it issued. Yourself you may extinguish, but parliament you can-

not extinguish—it is enthroned in the hearts of the people—it is enshrined in the sanctuary of the constitution—it is immortal as the island which it protects. As well might the frantic suicide hope that the act which destroys his miserable body should extinguish his eternal soul. Again, I therefore warn you, do not dare to lay your hands on the constitution ; it is above your power. Sir, I do not say that the parliament and the people, by mutual consent and co-operation, may not change the form of the constitution. Whenever such a case arises it must be decided on its own merits—but that is not this case. If government considers this a season peculiarly fitted for *experiments* on the constitution, they may call on the people. I ask you, are you ready to do so ? Are you ready to abide the event of such an appeal ? What is it you must, in that event, submit to the people ? Not this particular project ; for if you dissolve the present form of government, they become free to choose any other—you fling them to the fury of the tempest—you must call on them to unhouse themselves of the established constitution, and to fashion to themselves another. I ask again, is this the time for an experiment of that nature ?

Thank God, the people have manifested no such wish—so far as they have spoken, their voice is decidedly against this daring innovation. You know that no voice has been uttered in its favor, and you cannot be infatuated enough to take confidence from the silence which prevails in some parts of the kingdom ; if you know how to appreciate that silence it

is more formidable than the most clamorous opposition—you may be rived and shivered by the lightning, before you hear the peal of the thunder ! But, sir, we are told we should discuss this question with calmness and composure. I am called on to surrender my birthright and my honor, and I am told I should be calm, composed.

National pride ! Independence of our country ! These, we are told by the minister, are only vulgar topics, fitted for the meridian of the mob, but unworthy to be mentioned in such an enlightened assembly as this ; they are trinkets and gewgaws fit to catch the fancy of childish and unthinking people like you, sir, or like your predecessor in that chair, but utterly unworthy the consideration of this house, or of the matured understanding of the noble lord who condescends to instruct it ! Gracious God ! we see a PERRY reascending from the tomb, and raising his awful voice to warn us against the surrender of our freedom ; and we see that the proud and virtuous feelings, which warmed the breast of that aged and venerable man, are only calculated to excite the contempt of this young philosopher, who has been transplanted from the nursery to the cabinet, to outrage the feelings and understanding of the country.

EXERCISE XV.

THE SAME—CONTINUED.

Let me ask you, Mr. Speaker, how was the rebellion of 1798 put down? By the zeal and loyalty of the gentlemen of Ireland rallying around—what? a reed shaken by the winds, a wretched apology for a minister who neither knew how to give or where to seek protection? No—but round the *laws and constitution and independence of the country*. What were the *affections and motives* that called us into action? To protect our families, our properties, and our liberties.

What were the *antipathies* by which we were excited? Our abhorrence of French principles and French ambition.—What was it to us that France was a republic?—I rather *rejoiced* when I saw the ancient despotism of France put down. What was it to us that she dethroned her monarch? I admired the virtue and wept for the sufferings of the man; but as a nation it affected us not. The reason I took up arms, and am ready still to bear them against France, is because she intruded herself upon our domestic concerns—because, with the rights of man and the love of freedom on her tongue, I see that she has the lust of dominion in her heart—because wherever she has placed her foot, she has erected her throne, and that to be her friend or her ally is to be her tributary or her slave.

Let me ask, is the present conduct of the British

minister calculated to augment or to transfer the antipathy we have felt against that country. Sir, I will be bold to say, that licentious and impious France, in all the unrestrained excesses which anarchy and atheism have given birth to, has not committed a more insidious act against her enemy than is now attempted by the professed champion of civilized Europe against a friend and an ally in the hour of her calamity and distress—at a moment when our country is filled with British troops—when the loyal men of Ireland are fatigued with their exertions to put down rebellion—efforts in which they had succeeded before these troops arrived—whilst our Habeas Corpus Act is suspended—whilst trials by court-martial are carrying on in many parts of the kingdom—whilst the people are taught to think that they have no right to meet or deliberate, and whilst the great body of them are so palsied by their fears, and worn down by their exertions, that even the vital question is scarcely able to rouse them from their lethargy—at a moment when we are distracted by domestic dissensions—*dissensions artfully kept alive* as the pretext for our present subjugation, and the instrument of our future thralldom!! These are the circumstances in which the English government seeks to merge the national legislature of Ireland in her own.

Sir, I thank the administration for attempting this measure. They are, without intending it, putting an end to our dissensions. Through this black cloud which they have collected over us, I see the light breaking in upon this unfortunate country. They have composed our dissensions, not by fomenting

the embers of a lingering and subdued rebellion—not by hallooing the Protestant against the Catholic, and the Catholic against the Protestant ; not by committing the north against the south ; not by inconsistent appeals to local or to party prejudices—no—but by the avowal of this atrocious conspiracy against the liberties of Ireland, they have subdued every petty and subordinate distinction. They have united every rank and description of men by the pressure of this grand and momentous subject ; and I tell them, that they will see every honest and independent man in Ireland rally round her constitution, and merge every consideration in his opposition to this ungenerous and odious measure.

For my own part, I will resist it to the last grasp of my existence, and with the last drop of my blood ; and when I feel the hour of my dissolution approaching, I will, like the father of Hannibal, take my children to the altar, and swear them to eternal hostility against the invaders of their country's freedom. Sir, I shall not detain you by pursuing this question through the topics which it so abundantly offers. I should be proud to think my name might be handed to posterity in the same roll with those disinterested patriots, who have successfully resisted the enemies of their country—successfully, I trust it will be ; in all events, I have my 'exceeding great reward'—I shall bear in my heart the consciousness of having done my duty, and in the hour of death I shall not be haunted by the reflection of having basely sold, or meanly abandoned, the liberties of my native land. Can every man who gives his vote on the other side,

this night, lay his hand upon his heart, and make the same declaration ? *I hope so*—it will be well for his own peace :—the indignation and abhorrence of his countrymen will not accompany him through life, and the curses of his children will not follow him to his grave.

EXERCISE XVI.

TRIBUTE OF MR. BURKE TO THE ENTERPRISING SPIRIT OF THE NEW ENGLAND COLONISTS.

As to the wealth, Mr. Speaker, which the colonies have drawn from the sea by their fisheries, you had all that matter fully opened at your bar. You surely thought these acquisitions of value, for they seemed even to excite your envy ; and yet the spirit by which that enterprising employment has been exercised, ought rather to have raised your esteem and admiration. And pray, sir, what in the world is equal to it ? Pass by the other parts, and look at the manner in which the people of New England have of late carried on the Whale fishery.

Whilst we follow them among the tumbling mountains of ice, and behold them penetrating into the deepest frozen recesses of Hudson's Bay, and Davis' Straits, whilst we are looking for them beneath the arctic circle, we hear that they have pierced into the opposite region of polar cold, that they are at the antipodes, and engaged under the frozen serpent of the South Falkland Island, which seemed too re-

mote and romantic an object for the grasp of national ambition, is but a stage and resting-place in the progress of their victorious industry.

Nor is the equinoctial heat more discouraging to them, than the accumulated winter of both the poles. We know that, while some of them draw the line and strike the harpoon on the coast of Africa, others run the longitude, and pursue their gigantic game along the coast of Brazil. No sea but what is vexed with their fisheries. No climate that is not witness to their toils. Neither the perseverance of Holland, nor the activity of France, nor the dexterous and fine sagacity of English enterprize, ever carried this most perilous mode of hardy industry to the extent to which it has been pushed by this recent people ; a people, who are still, as it were, but in the gristle, and not yet hardened into the bone of manhood.

When I contemplate these things ; when I know that the colonies in general owe little or nothing to any care of ours, and that they are not squeezed into this happy form by the constraints of a watchful and suspicious government, but that, through a wise and salutary neglect, a generous nature has been suffered to take her own way to perfection ; when I reflect upon these effects, when I see how profitable they have been to us, I feel all the pride of power sink, and all presumption in the wisdom of human contrivances melt and die away within me. My rigor relents. I pardon something to the spirit of liberty.

EXERCISE XVII.

THE DISCONTENTED PENDULUM.—*Jane Taylor.*

An old clock that had stood for fifty years in a farmer's kitchen without giving its owner any cause of complaint, early one summer's morning, before the family was stirring, suddenly stopped.

Upon this, the dial-plate (if we may credit the fable,) changed countenance with alarm : the hands made an ineffectual effort to continue their course : the wheels remained motionless with surprise : the weights hung speechless ; each member felt disposed to lay the blame on the others. At length the dial instituted a formal inquiry as to the cause of the stagnation ; when hands, wheels, weights, with one voice, protested their innocence. But now a faint tick was heard below, from the pendulum, who thus spoke :—

“ I confess myself to be the sole cause of the present stoppage ; and am willing, for the general satisfaction, to assign my reasons.” Upon hearing this, the old clock became so enraged that it was on the point of *striking*.

“ Lazy wire !” exclaimed the dial-plate, holding up its hands.

“ Very good !” replied the pendulum, “ it is vastly easy for you, Mistress Dial, who have always, as every body knows, set yourself up above me—it is vastly easy for you, I say, to accuse other peo-

ple of laziness ! You, who have had nothing to do all the days of your life but to stare people in the face, and to amuse yourself with watching all that goes on in the kitchen ! Think, I beseech you, how you would like to be shut up for life in this dark closet, and wag backwards and forwards, year after after year, as I do."

"As to that," said the dial, "is there not a window in your house on purpose for you to look through?"

"For all that," resumed the pendulum, "it is very dark here, and although there is a window, I dare not stop, even for an instant, to look out. Besides, I am really weary of my way of life, and if you please, I'll tell you how I took this disgust at my employment. This morning I happened to be calculating how many times I should have to tick in the course only of the next twenty-four hours ; perhaps some of you above there, can give me the exact sum."

The minute-hand, being *quick at figures*, instantly replied, "Eighty-six thousand four hundred times."

"Exactly so," replied the pendulum ! "well, I appeal to all, if the thought of this was not enough to fatigue one ; and when I began to multiply the strokes of one day by those of months and years, really it is no wonder if I felt discouraged at the prospect ; so, after a great deal of reasoning and hesitation, thinks I to myself—I'll stop."

The dial could scarcely keep its countenance during this harangue ; but, resuming its gravity, thus

replied :—" Dear Mr. Pendulum, I am really astonished that such a useful, industrious person as yourself should have been overcome by this sudden suggestion. It is true you have done a great deal of work in your time. So we have all, and are likely to do ; and although this may fatigue us to *think* of, the question is, whether it will fatigue us to *do* : would you now do me the favor to give about half a dozen strokes, to illustrate my argument ?"

The pendulum complied, and ticked six times at its usual pace :—" Now," resumed the dial, " may I be allowed to inquire, if that exertion was at all fatiguing or disagreeable to you.

" Not in the least," replied the pendulum ;—" it is not of six strokes that I complain, nor of sixty, but of *millions*."

" Very good," replied the dial, " but recollect that although you may *think* of a million strokes in an instant, you are required to *execute* but one ; and that however often you may hereafter have to swing, a moment will always be given you to swing in."

" That consideration staggers me, I confess," said the pendulum.

" Then I hope," resumed the dial-plate, " we shall all immediately return to our duty ; for the maids will lie in bed till noon, if we stand idling thus."

Upon this, the weights, who had never been accused of *light* conduct, used all their influence in urging him to proceed ; when, as with one consent, the wheels began to turn, the hands began to move, the pendulum began to wag, and, to its credit, ticked as loud as ever ; while a beam of the rising sun

that streamed through a hole in the kitchen shutter, shining full upon the dial-plate, it brightened up as if nothing had been the matter.

When the farmer came down to breakfast that morning, upon looking at the clock, he declared that his watch had gained half an hour in the night.

EXERCISE XVIII.

KNICKERBOCKER'S CHARACTERISTICS OF THE NEW-ENGLANDERS.—*W. Irving.*

In the last chapter I have given a faithful and unprejudiced account of the origin of that singular race of people, inhabiting the country eastward of the Nieuw Nederlandts ; but I have yet to mention certain peculiar habits which rendered them exceedingly obnoxious to our ever-honoured Dutch ancestors.

The most prominent of these was a certain rambling propensity, with which, like the sons of Ishmael, they seemed to have been gifted by Heaven, and which continually goads them on to shift their residence from place to place, so that a yankee farmer is in a constant state of migration ; *tarrying* occasionally here and there ; clearing lands for other people to enjoy ; building houses for others to inhabit, and in a manner may be considered the wandering Arab of America.

His first thought, on coming to the years of manhood, is to *settle* himself in the world—which means

nothing more or less than to begin his rambles. To this end he takes unto himself for a wife some buxom country heiress, passing rich in red ribands, glass beads, and mock tortoise-shell combs, with a white gown and morocco shoes for Sundays, and deeply skilled in the mystery of making apple sweetmeats, long sauce, and pumpkin pies.

Having thus provided himself, like a pedlar, with a heavy knapsack, wherewith to regale his shoulders through the journey of life, he literally sets out on the peregrination. His whole family, household furniture, and farming utensils, are hoisted into a covered cart; his own and his wife's wardrobe packed up in a firkin—which done, he shoulders his axe, takes staff in hand, whistles "Yankee doodle," and trudges off to the woods, as confident of the protection of Providence, and relying as cheerfully upon his own resources, as did ever a patriarch of yore, when he journeyed into a strange country of the Gentiles. Having buried himself in the wilderness, he builds himself a log hut, clears away a corn-field and potatoe patch, and, Providence smiling on his labors, is soon surrounded by a snug farm and some half a score of flaxen-headed urchins, who, by their size, seem to have sprung all at once out of the earth, like a crop of toad-stools.

But it is not the nature of this most indefatigable of speculators to rest contented with any state of sub-lunary enjoyment—*improvement* is his darling passion, and having thus improved his lands, the next care is to provide a mansion worthy the residence of a land holder. A huge palace of pine boards imme-

diately springs up in the midst of the wilderness, large enough for a parish church, and furnished with windows of all dimensions, but so rickety and flimsy withal, that every blast gives it a fit of the ague.

By the time the outside of this mighty air-castle is completed, either the funds or the zeal of our adventurer are exhausted, so that he barely manages to half finish one room within, where the whole family burrow together—while the rest of the house is devoted to the curing of pumpkins, or storing of carrots and potatoes, and is decorated with fanciful festoons of dried apples and peaches. The outside remaining unpainted, grows venerably black with time; the family wardrobe is laid under contribution for old hats, petticoats, and breeches, to stuff into the broken windows, while the four winds of heaven keep up a whistling and howling above this ærial palace, and play as many unruly gambols, as they did of yore in the cave of old Æolus.

The humble log hut, which whilome nestled this *improving* family snugly within its narrow but comfortable walls, stands hard by, in ignominious contrast, degraded into a cow-house or pig-stye; and the whole scene reminds one forcibly of a fable, which I am surprised has never been recorded, of an aspiring snail, who abandoned his humble habitation, which he had long filled with great respectability, to crawl into the empty shell of a lobster—where he would no doubt have resided with great style and splendor, the envy and hate of all the pains-taking snails in his neighborhood, had he not accidentally

perished with cold, in one corner of his stupendous mansion.

Being thus completely settled, and to use his own words, "to rights," one would imagine that he would begin to enjoy the comforts of his situation, to read newspapers, talk politics, neglect his own business, and attend to the affairs of the nation, like a useful and patriotic citizen ; but now it is that his wayward disposition begins again to operate. He soon grows tired of a spot where there is no longer any room for improvement—sells his farm, air-castle, petticoat windows and all, reloads his cart, shoulders his axe, puts himself at the head of his family, and wanders away in search of new lands—again to fell trees—again to clear corn-fields—again to build a shingle palace, and again to sell off and wander.

Such were the people of Connecticut, who bordered upon the eastern frontier of Nieuw Nederlandts ; and my readers may easily imagine what obnoxious neighbors this light-hearted but restless tribe must have been to our tranquil progenitors. If they cannot, I would ask them, if they have ever known one of our regular, well-organized Dutch families, whom it hath pleased Heaven to afflict with the neighborhood of a French boarding-house ? The honest old burgher cannot take his afternoon's pipe on the bench before his door, but he is persecuted with the scraping of fiddles, the chattering of women, and the squalling of children—he cannot sleep at night for the horrible melodies of some amateur, who chooses to serenade the moon, and display his terrible proficiency in *execution*, on the clarionet, the

hautboy, or some other soft-toned instrument—nor can he leave the street door open, but his nose is defiled by the unsavoury visits of a troop of pug dogs, who even sometimes carry their loathsome ravages into the sanctum sanctorum, the parlor !

If my readers have ever witnessed the sufferings of such a family, so situated, they may form some idea how our worthy ancestors were distressed by their mercurial neighbors of Connecticut.

Gangs of these marauders, we are told, penetrated into the New Netherland settlements, and threw whole villages into consternation by their unparalleled volubility, and their intolerable inquisitiveness—two evil habits hitherto unknown in those parts, or only known to be abhorred ; for our ancestors were noted as being men of truly Spartan taciturnity, and who neither knew nor cared aught about any body's concerns but their own. Many enormities were committed on the highways, where several unoffending burghers were brought to a stand, and tortured with questions and guesses, which outrages occasioned as much vexation and heart-burning as does the modern right of search on the high seas.

EXERCISE XIX.

GERTRUDE.—*Mrs. Hemans.*

The Baron Von Der Wart, accused, though it is believed unjustly, as an accomplice in the assassination of the emperor Albert, was bound alive on the wheel, and attended by his wife Gertrude, throughout his last agonizing moments, with the most heroic fidelity. Her own sufferings, and those of her unfortunate husband, are most affectingly described in a letter, which she afterwards addressed to a female friend, and which was published some years ago at Haarlem, in a book entitled, 'Gertrude Von Der Wart, or fidelity unto Death.'

Her hands were clasped, her dark eyes raised,

The breeze threw back her hair;

Up to the fearful wheel she gazed—

All that she loved was there.

The night was round her clear and cold,

The holy heaven above;

Its pale stars watching to behold

The night of earthly love.

'And bid me not depart,' she cried,

'My Rudolph! say not so!

This is no time to quit thy side:

Peace, peace! I cannot go.

Hath the world aught for me to fear,

When death is on thy brow?

The world! what means it?—*mine is here*—

I will not leave thee now!

'I have been with thee in thine hour

Of glory and of bliss;

Doubt not its memory's living power.

To strengthen me through this!

And thou, mine honored love and true,

Bear on, bear nobly on!

We have the blessed heaven in view,

Whose rest shall soon be won.'

And were not these high words to flow
From woman's breaking heart?
—Through all that night of bitterest wo
She bore her lofty part:
But oh! with such a freezing eye,
With such a curdling cheek—
—Love, love! of mortal agony,
Thou, only *thou*, shouldst speak!

The winds rose high—but with them rose
Her voice, that he might hear;—
Perchance that dark hour brought repose
To happy bosoms nea —
While she sat striving with despair
Beside his tortured form,
And pouring her deep soul in prayer
Forth on the rushing storm.

She wiped the death damps from his brow,
With her pale hands and soft,
Whose touch upon the lute chords low,
Had stilled his heart so oft.
She spread her mantle o'er his breast,
She bathed his lips with dew,
And on his cheek such kisses pressed
As Joy and Hope ne'er knew.

Oh! lovely are ye, Love and Faith,
Enduring to the last!
She had her meed—one smile in Death
And his worn spirit passed.
While even, as o'er a martyr's grave,
She knelt on that sad spot,
And, weeping, blessed the God who gave
Strength to forsake it not!

EXERCISE XX.

CASABIANCA.

Young Casabianca, a boy about thirteen years old, son of the admiral of the Orient, remained at his post (in the battle of the Nile) after the ship had taken fire, and all the guns had been abandoned; and perished in the explosion of the vessel, when the flames reached the powder magazine.

The boy stood on the burning deck,
Whence all but him had fled:
The flame! that lit the battle's wreck:
Shone round him o'er the dead:

Yet beautiful and bright he stood,
As born to rule the storm;
A creature of heroic blood,
A proud, though child-like form.

The flames rolled on—he would not go,
Without his father's word;
That father, faint in death below,
His voice no longer heard.

He called aloud:—"Say, Father, say
If yet my task is done?"
He knew not that the chieftain lay
Unconscious of his son.

"Speak, Father!" once again he cried,
"If I may yet be gone!
And"—but the booming shots replied,
And fast the flames rolled on.

Upon his brow he felt their breath,
And in his waving hair,
And looked from that lone post of death
In still, but brave despair.

And shouted but once more aloud,
 " My Father! must I stay ?"
 While o'er him fast, through sail and shroud,
 The wreathing fires made way.

They wrapt the ship in splendor wild,
 They caught the flag on high,
 And streamed above the gallant child,
 Like banners in the sky.

There came a burst of thunder sound—
 The boy—oh! where was he?
 Ask of the winds that far around
 With fragments strewed the sea—

With mast, and helm, and pennon fair,
 That well had borne their part:
 But the noblest thing that perished there
 Was that young faithful heart!

EXERCISE XXI.

EPISTLE TO JOSEPH HILL, ESQ.—*Cowper*.

Dear Joseph—five and twenty years ago—
 Alas! how time escapes!—'tis even so—
 With frequent intercourse, and always sweet,
 And always friendly, we were wont to cheat
 A tedious hour—and now we never meet!
 As some grave gentleman in Terence says,
 ('Twas therefore much the same in ancient days,)
 Good lack, we know not what to-morrow brings—
 Strange fluctuations of all human things!
 True. Changes will befall, and friends may part,
 But distance only cannot change the heart;

And, were I called to prove the assertion true,
One proof should serve—a reference to you.
Whence comes it, then, that, in the wane of life,
Though nothing have occurred to kindle strife,
We find the friends we fancied we had won,
Though numerous once, reduced to few or none.
Can gold grow worthless that has stood the touch?
No; gold they seemed, but they were never such.

Horatio's servant once, with bow and cringe,
Swinging the parlor door upon its hinge,
Dreading a negative, and overawed
Lest he should trespass, begged to go abroad.
Go, fellow! whither? turning short about—
Nay, stay at home—you're always going out.
'Tis but a step, sir, just at the street's end—
For what? An please you, sir, to see a friend—
A friend! Horatio cried, and seemed to start—
Yea, marry shalt thou, and with all my heart—
And fetch my cloak; for, though the night be raw,
I'll see him too—the first I ever saw.

I knew the man, and knew his nature mild,
And was his plaything, often, when a child;
But somewhat at that moment pinched him close,
Else he was seldom bitter or morose.
Perhaps his confidence just then betrayed,
His grief might prompt him with the speech he made:
Perhaps 'twas mere good humor gave it birth,
The harmless play of pleasantry and mirth.
Howe'er it was, his language, in my mind,
Bespoke at least, a man that knew mankind.

But, not to moralize too much, and strain,
To prove an evil of which all complain,

(I hate all arguments verbosely spun,) One story more, dear Hill, and I have done.
Once on a time, an emperor, a wise man,
No matter where, in China or Japan,
Decreed, that whosoever should offend
Against the well-known duties of a friend,
Convicted once, should ever after wear
But half a coat, and show his bosom bare.
The punishment importing this, no doubt,
That all was naught within, and all found out.

O happy Britain, we have not to fear
Such hard and arbitrary measure here;
Else, could a law, like that which I relate,
Once have the sanction of our triple state,
Some few that I have known of old,
Would run most dreadful risks of catching cold;
While you, my friend, whatever wind should blow,
Might traverse England, safely, to and fro ;
An honest man, close buttoned to the chin,
Broad-cloth without, and a warm heart within.

EXERCISE XXII.

THE COUNTRY BUMPKIN AND RAZOR SELLER.—

P. Pindar.

A fellow, in a market-town,
Most musical, cried razors up and down,
And offered twelve for eighteen pence;
Which, certainly seem'd wondrous cheap,
And, for the money, quite a heap,
That every man would buy, with cash and sense.

A country bumpkin the great offer heard;
 Poor Hodge,—who suffered by a broad black beard,
 That seemed a shoe-brush stuck beneath his nose.
 With cheerfulness the eighteen-pence he paid,
 And, proudly, to himself, in whispers said—
 ‘ The rascal stole the razors, I suppose.

‘ No matter if the fellow be a knave,
 Provided that the razors *shave*;
 It certainly will be a monstrous prize.’
 So home the clown, with his good fortune, went,—
 Smiling,—in heart and soul content,
 And quickly soaped himself to ears and eyes.

Being well lathered, from a dish or tub,
 Hodge now began, with grinning pain, to grub—
 Just like a hedger cutting furze :

‘Twas a vile razor !—then the rest he try’d;—
 All were impostors. ‘ Ah ! ’ Hodge sighed,
 ‘ I wish my eighteen pence was in my purse.’

In vain, to chase his beard, and bring the graces,
 He cut, and dug, and whined, and stamped, and
 swore ;
 Brought blood, and danced, blasphemed and made
 wry faces,
 And cursed each razor’s body, o’er and o’er.
 His muzzle, formed of *opposition* stuff,
 Firm as a Foxite, would not lose its ruff ;
 So kept it—laughing at the steel and suds.

Hodge, in a passion, stretched his angry jaws,
 Vowing the direst vengeance, with clenched claws,
 On the vile CHEAT that sold the goods.
 ‘ Razors ! a vile, confounded dog !—

Not fit to scrape a hog ! '
 Hodge sought the fellow—found him—and begun—
 ' P'rhaps, Master Razor-rogue ! to you tis fun
 That people flay themselves out of their lives.
 You rascal ! for an hour have I been grubbing,
 Giving my crying whiskers here a scrubbing
 With razors just like oyster-knives.
 Sirrah ! I tell you, you're a knave,
 To cry up razors that can't *shave*.'

' Friend,' quoth the razor man, ' I'm not a knave :
 As for the razors you have bought,—
 Upon my soul, I never thought
 That they would *shave*.'

' Not think they'd *shave* ? ' quoth Hodge with
 wond'ring eyes,
 And voice not much unlike an Indian yell,
 ' What were they made for, then, you dog ? ' he cries.
 ' Made ! ' quoth the fellow, with a smile—' *to sell*.'

EXERCISE XXIII.

REPORT OF AN ADJUDGED CASE, NOT TO BE FOUND IN
 ANY OF THE BOOKS.—*Cowper*.

Between Nose and Eyes, a strange contest arose,
 The spectacles set them unhappily wrong ;
 The point in dispute was, as all the world knows,
 To which the said spectacles ought to belong.

So the Tongue was the lawyer, and argued the cause
 With a great deal of skill, and a wig full of learning ;

While chief baron Ears, set to balance the laws,
So fam'd for his talent in nicely discerning.

In behalf of the Nose, it will quickly appear,
And your lordship, he said, will undoubtedly find,
That the Nose has had spectacles always in wear,
Which amounts to possession time out of mind.

Then, holding the spectacles up to the court—
Your lordship observes they are made with a
straddle,

As wide as the ridge of the Nose is ; in short,
Design'd to fit close to it, just like a saddle.

Again, would your lordship a moment suppose
('Tis a case that has happen'd, and may be again)
That the visage or countenance had not a Nose,
Pray who would or who could wear spectacles then ?

On the whole it appears, and my argument shows,
With a reasoning the court will never condemn,
That the spectacles plainly were made for the Nose,
And the Nose was as plainly intended for them.

Then shifting his sides, as a lawyer knows how,
He pleaded again in behalf of the Eyes ;
But what were his arguments few people know,
For the court did not think they were equally wise.

So his lordship decreed, with a grave solemn tone,
Decisive and clear, without one *if* or *but*—
That whenever the Nose put the spectacles on,
By day-light or candle-light—Eyes should be shut.

EXERCISE XXIV.

THE MODEST RETORT.

A supercilious nabob of the east,
 ' Haught, being great, and purse-proud, being rich,
A governor or general, at the least,
 I have forgotten which,
Had in his family an humble youth,
 Who went from England in his patron's suit,
An unassuming boy, and in truth
 A lad of decent parts, and good repute.

This youth had sense and spirit;
 ' But yet, with all his sense,
 Excessive diffidence
Obscured his merit.

One day, at table, flushed with pride and wine,
 His Honor, proudly free, severely merry,
Conceived it would be vastly fine
 To crack a joke upon his secretary.

"Young man," he said "by what art, craft, or trade
 Did your good father gain a livelihood?"
"He was a Saddler, sir," Modestus said,
 "And in his time was reckoned good."
"A Saddler, eh! and taught you Greek,
 Instead of teaching you to sew:
Pray, why did not your father make
 A Saddler, sir, of you?"

Each parasite, then, as in duty bound,
The joke applauded, and the laugh went round.
 At length Modestus, bowing low,

Said; (craving pardon, if too free he made)

“ Sir by your leave, I fain would know

Your father's trade. ”

“ *My father's trade!* by Heaven, that's too bad !

My father's trade ? why, blockhead, are you mad?

My father, sir, did never stoop so low—

He was a gentleman, I'd have you know. ”

“ Excuse the liberty I take, ”

Modestus said, with archness on his brow,

“ Pray, why did not your Father make

A gentleman of you ? ”

EXERCISE XXV.

ADDRESS TO THE MUMMY IN BELZONI'S EXHIBITION, LONDON.—*New Monthly Magazine.*

And thou hast walked about (how strange a story !)

In Thebes' streets, three thousand years ago,

When the Memnonium was in all its glory,

And time had not begun to overthrow

Those temples, palaces, and piles stupendous,

Of which the very ruins are tremendous.

Speak ! for thou long enough has acted dummy,

Thou hast a tongue—come let us hear its tone ;

Thou'rt standing on thy legs, above ground, Mummy !

Revisiting the glimpses of the moon,

Not like thin ghosts or disembodied creatures,

But with thy bones and flesh, and limbs and features.

Tell us—for doubtless thou canst recollect,

To whom should we assign the sphinx's fame ?

**Was Cheops or Cephrenes architect
Of either Pyramid that bears his name ?
Is Pompey's pillar really a misnomer ?
Had Thebes a hundred gates, as sung by Homer ?**

**Perhaps thou wert a Mason, and forbidden
By oath to tell the mysteries of thy trade ;
Then say, what secret melody was hidden
In Memnon's statue which at sunrise played ?
Perhaps thou wert a Priest—if so, my struggles
Are vain,—Egyptian priests ne'er owned their juggles.**

**Perchance that very hand, now pinioned flat,
Has bob-a-nobb'd with Pharaoh glass to glass ;
Or dropped a halfpenny in Homer's hat,
Or doff'd thine own to let Queen Dido pass,
Or held, by Solomon's own invitation,
A torch at the great Temple's dedication.**

**I need not ask thee if that hand, when armed,
Hast any Roman soldier mauled and knuckled,
For thou wert dead, and buried, and embalmed,
Ere Romulus or Remus had been suckled—
Antiquity appears to have begun
Long after thy primeval race was run.**

**Since first thy form was in this box extended,
We have, above ground, seen some strange muta-
tions ;
The Roman empire has begun and ended ;
New works have risen—we have lost old nations,
And courtly kings have into dust been humbled,
While not a fragment of thy flesh has crumb'ed.**

**Didst thou not hear the pother o'er thy head,
When the great Persian conqueror Cambyses,**

March'd armies o'er thy tomb with thundering tread,
O'erthrew Osiris, Orus, Apis, Isis,
And shook the Pyramids with fear and wonder,
When the gigantic Memnon fell asunder ?

If the tomb's secrets may not be confessed,
The nature of thy private life unfold :—
A heart has throbb'd beneath that leathern breast,
And tears adown that dusky cheek have rolled :—
Have children climb'd and kissed that face ?
What was thy name and station, age and race ?

Statue of flesh—immortal of the dead !
Imperishable type of evanescence !
Posthumous man, who quitt'st thy narrow bed,
And standest undecayed within our presence,
Thou wilt hear nothing till the judgment morning,
When the great trump shall thrill thee with its warn-
ing.

Why should this worthless tegument endure,
If its undying guest be lost forever ?
O let us keep the soul embalmed and pure
In living virtue ; that when both must sever,
Although corruption may our frame consume,
Th' immortal spirit in the skies may bloom.

THE END.

